cinema canada

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Special Section: Music for Film

Paul Hoffert composes for Circle of Two

Alvin Rakoff speaks out on production

CANADIAN FILM TELEVISION ASSOCIATION
ASSOCIATION CANADIENNE DE CINÉMA-TÉLÉVISION

The CFTA congratulates all the entrants in the 1979 Film Awards competition and proudly announces the winners

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TV Specials	Newcomers 1978	Nielsen-Ferns International Toronto	Imperial Oil	Nielsen-Ferns René Bonnière
Documentary	Doctor Woman	Lockwood Films, London	National Film Board	Beryl Fox Mark McCurdy
TV Series	Matt and Jenny	Manitou Productions Toronto		William Davidson Joseph Scanlan
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Animation	Bill Miner	International Rocketship Vancouver	National Film Board	Mary Newland / Peter Jones Mary Newland
A / V Portable	Charlie's Your Man	A / V Centre Toronto		
Special Merit Awards	The Great Toronto Adventure	Kates Advertising Toronto		Robert Pelton Raymond Seliski
	Nomads of the Deep	Mako Films Ltd.	Ontario Place	David Keighly John Stoneman
	Connections: The Second Series	Norfolk Communications Ltd. Toronto		William Macadam Martyn Burke
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Craft Award Winners				
Direction	Shimmering Strands Across Zaire	Canawest Film Productions Vancouver		Kelly Duncan
Cinematography	Taking Chances	Mobius Productions, Toronto		Victor Sarin
Script	Shimmering Strands Across Zaire	Canawest Film Productions Vancouver		R.H. Anderson
Editing	Shimmering Strands Across Zaire	Canawest Film Productions Vancouver		Ingrid Rosen
Sound	Fire in 1117	Crawley Films Ottawa		John Uhtoff
Music	Newcomers 1978	Nielsen-Ferns International Toronto		John Mills Cockell

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Cover: You can almost hear the violins playing as Richard Burton and Tatum O'Neal team up in **Circle of Two.** Paul Hoffert worked closely with director Jules Dassin as he wrote the music. As Canadian features enter an era of big budgets and ambitious projects, those who compose for the movies gear up to meet the challenge. See special section Music for the Movies, beginning on p. 13.

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A Canada Council Update

The article "Turning Pumpkins into Cinderellas (or vice versa)" by Lois Siegel in issue no. 58 (September 1979) unfortunately contained outdated information regarding Canada Council's Aid to Filmmakers programme.

Presently our Film Production Grants can go as high as $40,000 per production. Competitions are very stiff and the budget is still limited, however, so this is not likely to be achieved with great regularity.

Our application deadlines have also changed. There are now **three** competitions each year, and the deadlines are February 15 (results in May), July 15 (results in October), and November 15 (results in February).

We have of course new application forms and instructions for applicants which outline these changes as well as all eligibility rules and conditions of film grants. Information or applications can be acquired by writing to: The Film Section, The Canada Council, P.O. box 1047, Ottawa, Ontario K1P 5V8.

We must also point out that Project Cost Grants do not cover script development, writing, or research, nor are they limited at $2,400. Project Cost Grants are normally limited at $2,700, however, may for exceptional projects, go as high as $4,000. These grants cover the costs of such projects as blow-ups, versioning, purchase of materials, rentals, transportation of work, tuition fees (for advanced study), etc.

To cover such pre-production areas as script development or research, the researcher or writer may apply for a Short-Term grant, limits of which are, up to $1,800 living allowance plus up to $800 project costs plus travel. Scriptwriters and researchers can also apply for an Arts Grant "B." The grants are worth up to $10,000 which is expected to cover living expenses ($750 a month maximum) and project costs. Candidates may also obtain a travel allowance if necessary. Length of tenure is four to twelve months. Deadline for Arts Grant "B" are October 15 and April 1.

Application for Short-Term grant and Project Cost grant must be submitted at least 3 weeks prior to the jury sessions. Juries meet at the beginning of May, August, November and February.

Project Cost grant, Short-Term grant, Travel grant, Arts Grant "B" and Arts Grant "A" are handled by the Arts Awards Services of the Canada Council (same address as above). Amounts and deadlines for the Arts Awards Services grants will be reviewed this December and applicants should check with the section before making application.

We hope that this information will clarify our programmes for your readers.

Monique Bélanger
Arts Awards Officer
Film, Video and Photography

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and commercials

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Anonymous Strikes Back !

During the summer, Cinema Canada circulated a Readership Survey Questionnaire. Question No. 15 — "What is your occupation or connection with film?" — was followed by an extensive list of film occupations to be checked off, including "other" for those not listed. The following letter was received in response to our list's omission of "projectionist."

Did you ever hear of "Projectionist"? To you, I suppose, that would be "other." Yet the projectionist is the final person who can make or break the presentation of a film to an audience.

You people who write about films never consider the projectionist to be a part of the industry. In fact, you consider a useless parasite like the average newspaper film critic as more of a part of the industry than a projectionist. The reason is, of course, that you are not really a part of the film industry yourselves and are only conscious of the superficial aspects that are glaringly apparent.

In the industry, projectionists are involved in process shot work (rear projection to you), running dailies, screening roughly editted [sic] workprints, and, of course, making the film's final presentation to an audience. In television, projectionists are widely used.

Anonymous

IN PROGRESS...

Your Ticket Is No Longer Valid

d. George Kaczender **asst. d.** Charles Braive **sc.** Leila Basen, Ian McLellan Hunter from the novel by Romain Gary **ph.** Miklos Lente **ed.** Peter Sintonick **sd.** Richard Lightstone **p. designer** Claude Bonnière **unit pub.** Lana Iny **pub.** David Novek **cost.** Julie Ganton **l.p.** Richard Harris, Jeanne Moreau, George Peppard, Jennifer Dale, Winston Rekert, George Touliatos, Alexandra Stewart **exec p.** Robert Halmi **p.** Robert Lantos, Stephen J. Roth **assoc. p.** Wendy Grean **p. manager** Lyse Lafontaine **p.c.** R.S.L. Films Ltd. **col.** 35 mm.

Jennifer Dale and Winston Rekert in **Your Ticket is No Longer Valid** ...Really?

On the sunken dance floor, they appear to be filming 'Disco Runs Amok' as the glittering patrons of an exclusive nightclub boogie and gyrate to the sounds of perfect silence. Fantasies of a plot about the kidnapping of Donna Summer's vocal cords begin to shimmy beneath the permutable grid of pulsing, dizzying lights.

The movie, though, is **Your Ticket is No Longer Valid,** and the elegant extras can shake, but must not rustle, their booty so that Richard Harris and George Peppard can run through their scene with proper sound recording.

The 'art decadent' disco setting is Jim Daley's (Peppard) private nightclub cum business lair in Paris where, as "Europe's fourth richest man," he wheels and deals with partner Jason Ogilvy (Harris) and other nabobs.

The scene being shot (though not mortally wounded) is rather innocuous and will serve to establish the relationship between the two men.

After first A.D. and chief martinet Charles Braive scolds the dancers again because sound mixer Richard Lighstone can still hear them whispering during takes, the camera is readied once more.

Daley introduces his fiancée Maryvonne (Michelle Martin) to Ogilvy who offers the couple a drink. Daley refuses, saying "I'm off the stuff. It affects my frequency, if you know what I mean." He, evidently, is not referring to how often alcohol sends him knock-kneed to the bathroom.

Daley then adds, though, "I jumped on her bones three times last night." Maryvonne is caught off guard but, composing herself, coos that she'll "never forget last night."

Unimpressed by her performance at the table and by his own in bed, he sneers "You lying little c..t" and sends her away.

It takes an hour for the crew to set up, and when everyone and everything is in its proper place, a modified fire extinguisher spews a smoky haze (quite the role reversal !) over the club to 'enhance' the sordidness of the atmosphere.

Peppard relaxes between takes, but Harris is easily animated or distracted. One moment, he begins to dance as he watches the extras go through their paces, the next, yawns just off camera. After laughing raucously during a run-through, he solemnly promises not to crack up when the camera is rolling.

Six takes later, director George Kaczender and director of photography Miklos Lente are satisfied, but the cameras roll again to prepare a T.V. version... Now, instead of Peppard jumping those pliable bones, he and his friend have 'made love.' And he no longer dismisses her with an extremely offensive epithet like 'c..t.' She is now merely a "lying, little tart."

The film, based on Romain Gary's novel (with screenplay by Leila Basen and Ian McLellan Hunter), has not been pre-sold to T.V., but producers Stephen J. Roth and Robert Lantos of RSL Films know the market, and are confidently preparing for an eventual network deal.

Although the previously quoted dialogue centres on Peppard's character, the film's leading figure is Harris' Ogilvy. Its prime concern is his descent into madness as he begins to fail in business and romantic affairs. Paradoxically, his decline

On location with **Your Ticket is No Longer Valid**, producers Robert Lantos (left) and Steven Roth (right) with director George Kaczender —waiting for the next flight?

coincides with his first discovery of true love.

The object of his affection is Laura (Jennifer Dale), a twenty year-old "innocent and romantic" Brazilian dressage rider. Only with her does he sense meaning in a life that has been filled with fifty years of lies and cheating. Trying to please her, he hopes to perform sexually like some 18-year-old stud. (High hopes!)

She's not terribly preoccupied by sex, but he fails to understand this, and becomes increasingly obsessed with his own shortcomings. His commercial empire falters along with his potency, and his subsequent fall from grace is portrayed as a microscomic, metaphorical reflection of the West's decline. The corresponding rise of Arab oil potentates and the emergence of Third World leaders is equally devastating.

Ogilvy's despondency renders him suicidal. He wishes to die, not in the hope of 'saving' himself by dying, but, rather, to save the girl from being dragged into his very private hell.

Certain complications appear to make suicide an untenable choice and there is a carefully kept secret ending. Producer Lantos promises that the film ends "with a very powerful visual statement about a shocking solution to this man's torture."

Lantos was very impressed by Jennifer Dale's work in Robin Spry's **Suzanne** (also an RSL Production) and after auditioning two hundred actresses she remained the most exciting choice. The producers hope that, for the first time, a Canadian actress will earn a great critical reputation and enduring star status by appearing in indigenous films. In director Kaczender's eyes, "she's a consummate actress and very conscientious."

Canadian, Winston Rekert, plays the fantasy lover through whom Ogilvy feels he can, at least vicariously, conquer Laura: while Jeanne Moreau is the other international star. She plays Madame Lili, a bordello-keeper who had fought beside Ogilvy in the French resistance. She now serves as his confidante-psychologist and is a key to the resolution of his conflict.

"From a business point of view the film has been very carefully put together," declares Lantos. While Moreau will help generate sales in France, Germany and England, Harris is looked to for markets such as South America, the Middle East and Hong Kong where Moreau is not well recognized. Peppard, who is most closely associated with the programme Banacek, should be a natural for generating T.V. contracts.

Shooting began on October 21 and concludes December 14. There will be a few exteriors shot in Paris but most locations are in Montreal. Some horse riding sequences have been shot in Senneville and at the Bromont Olympic equestrian site.

So far, the film is on schedule and has respected its six million dollar budget. The CFDC contributed some interim financing, but the final budget has been covered by private Canadian investors and an American distribution company.

George Kaczender is very pleased with what he's seen to date, but he admits that "the rushes always look good." He is satisfied to be working with "absolutely consummate professionals" who are interested in the project and who are not just 'walking through' their scenes.

Your Ticket is No Longer Valid is slated for release in the fall of 1980. The public should then have the opportunity to decide whether or not the promising rushes, original plot and explosive ending have combined to create an artistic triumph and a financial success.

Stan Shatenstein

The Last Chase

d. Martyn Burke **sc.** C.R. O'Christopher, Roy Moore, Martyn Burke **d.o.p./cam. op.** Paul Van Der Linden **sp. video effects** Michael Lennick **sp. effects** Tom Fisher **sd.** Steve Weslak **sd. rec.** Brian Day **a.d.** Roy Forge Smith **set dress.** Jacques Bradette **m.** Anne Brodie **ward.** Mary Jane McCarty **hair** James Brown **cast.** Victoria Mitchell **cont.** Sarah Grahame **prop. mas.** Anthony Greco **scenic artist** Nick Kosonic **l.p.** Lee Majors, Burgess Meredith, Chris Makepeace, Alexandra Stewart, Diane D'Aquila, Hugh Webster, Deborah Templeton Burgess, George Touliatos, Harvey Atkins, Ben Gordon, Trudy Young **exec. p.** Gene Slott **p.** Martyn Burke, with participation from the CFDC **co. p.** Fran Rosati **p. manager** Joyce Kozy-King **p.c.** Herb Abramson Production, via Argosy Films **col.** 35 mm.

Six million dollars?!! Lee Majors slumps through the crowd unnoticed, his face worn, his step pathetic. As Franklyn Hart, in Martyn Burke's $4.96 million **The Last Chase** (in production since October 9 in Toronto and scheduled to wrap November 19 in Arizona), Majors has never looked better.

Burke is well-known for his recent work on the CBC series **Connections**, for which he won an ACTRA Award for Best Documentary Film Writer, and the Wilderness Award for Best CBC Television Film.

His awards also include an Etrog for Best Screenplay for the feature film **Power Play**, now in distribution in over 30 countries and soon to be released in Canada.

The Last Chase is a "futuristic action-adventure story" on which director/co-producer/co-writer Burke collaborated because, he says, "It was offered to me during the gas crisis in California last January. I was intrigued by the script's social allegory, but it's also a character piece."

Set 25 years from today in America, totalitarian rule is the norm, due to a situation of exhausted oil and gasoline reserves and a resultant era of plague and mass-confusion. The story follows Franklyn Hart, an ex-racing car champion now employed in his middle-age as spokesman for the Boston Mass Transit Authority, through the stages of his submission to the new society, eventual indignation, and final break away in a roaring metaphorical race across America.

"There's an existential quality to the script," says Burke. "I wanted to work with Lee, whom I feel is such a strong actor, as good as anyone around. And there's a chance at marvellous humour in the characters played by Chris Makepeace and Burgess Meredith."

Makepeace (who starred in **Meatballs**) plays the young runaway, "Ring," who manoeuvres a place beside Hart. Burgess Meredith plays Captain Williams, the retired pilot hired by the "Safety Commission" to stop Hart's Porsche with his fighter jet. These two resurrected machines obscure all consideration of governmental rulings in their loving owners — once again in his jet, like Hart back at the wheel of his car, Williams cares only to continue his free flight.

Editor Steve Weslak, new to feature film editing after much involvement in television documentary, says of Burke (with whom he had experience working on **Connections**), "Martyn is the kind of director who likes to work very closely, shot by shot. We work as friends on editing. There are no ego problems about criticism from either of us." For Weslak, there is no relation between **The Last Chase** and the projects with which he has previously been involved. "There's no documentary feel to this film at all... The big budget is limiting in that you have to keep it all tight. Weather, special effects, and crew, affect costs. Whereas in documentary, on a smaller scale, you can experiment, play around."

Burke says he wants to keep the two sides of his work separate. Rather than try for a "realistic documentary look" in **The Last Chase**, Burke is interested in achieving a "surreal look." Two of the sets include the government headquarters of the "Safety Commission," and the "Catalogue Bar," a kind of federal night club where citizens can, without guilt, drop their trench coats and forget their places. Burke says there will also be extensive use of the matte painting process to create whole new cities (as in **Logan's Run**, and **The China Syndrome**), behind actual buildings such as the Scarborough Civic Centre, and the Royal Bank in downtown Toronto. In addition, Burke will be including a mixture of older architectural styles which he feels will contribute to the "surreal" effect.

Director of photography Paul Van Der Linden, has worked for many years as a cinematographer on television projects as well as feature films, such as **Lies My Father Told Me, Eliza's Horoscope**, for which he won an Etrog in 1975, and the soon-to-be-released **Kings and Desperate Men**, to name only a few. Van Der

Alexandra Stewart on location with **The Last Chase**. Wondering who will have the last word?

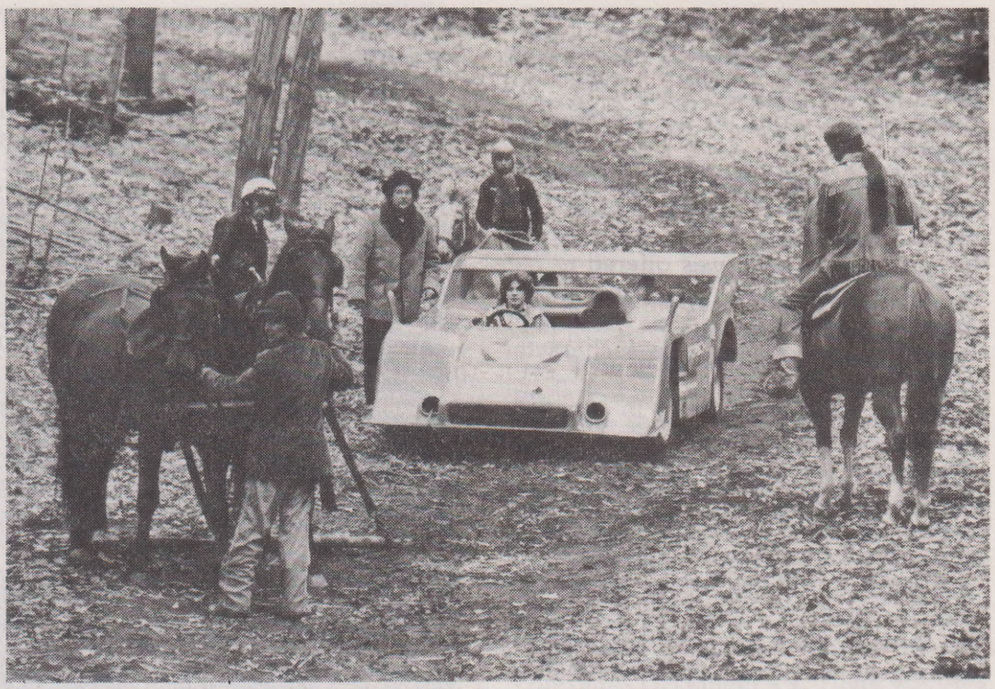
Linden says he is "filming Toronto as a steel and glass, old city." Different photographic styles, a variation of filters, lighting, and colour in the sets, will be used to illustrate the progression from the early society to the modern society which is "brighter, clearer, clean, harder lit, hard-edge." He will then contrast this to the different look of Arizona, as representing California. In some respects, Van Der Linden says this is the most difficult film he's ever done. "It's very technical — lots of mattes, artwork to do, understand, and put together." In one sequence, Hart is driving his car on the highway at 285 mph with the jet spewing bullets just behind. Positioning the cameras will take some ingenuity under these circumstances. Says special video effects planner, Michael Lennick (**Middle Age Crazy** and **Title Shot** were his most recent projects), "Here, we are into many different levels of technology. That speed is as slow as a jet can go. But we're also dealing with helicopters, land cruisers, other planes — coordinations within a limited time and budget."

Lennick describes the city culture as envisioned in **The Last Chase** as a "video culture," one that *watches* rather than *does*. Giant video screens dominate the homes. Technical advancements in video must be duplicated in the film with credibility — "futuristic" films always fight audience expectations of cardboard comedy. Lennick is now experimenting with various video systems, declaring that under no circumstances will he "compromise on the film's scientific accuracy."

However, he goes on, "the main change in Frank Hart's society is not in its technology — the main change is in people's attitudes. People adapt to what there *is*, in an energy crisis or whatever. But the system in **The Last Chase** is one that's lost contact with its audience — a bit like the networks today. In one scene, Frank Hart is watching a newscast about the plague and ravages, which ends with a caution that there is only enough innoculation serum to save a fraction of the population. Then there's a Kentucky Fried Chicken commercial."

In **The Last Chase**, the society watches the cameras and the cameras watch the society, and each has lost sensitivity to the other. "It is like 'Big Brother,' says Lennick. "You don't enter production with this specifically in mind, but you can't help the parallel." Burke feels that, "The idea of America running out of oil and gasoline is really just all background. It's really about two older men chasing across America trying to recover lost dreams — involved in a chase and not wanting it to end."

Katherine Dolgy



Chris Makepeace trying out Lee Majors' Porsche in **The Last Chase** — certainly will be, on a road like that!

Highpoint

d. Peter Carter. **sc.** Dick Guttman. **ph.** Bert Dunk. **sp. effects** Cliff Wenger. **ed.** Eric Wraite. **sd.** Peter Sewchuck. **a.d.** Seamus Flannery. **cost.** Patti Unger. **l.p.** Richard Harris, Beverly D'Angelo, Christopher Plummer, Kate Reid, Peter Donat, Robin Gammell, Sol Rubinek, **exec. p.** Jerry Pam, William Immerman, **p.** Daniel Fine, **assoc. p.** Bob Opekar, **pub.** Glenda Roy, **p. manager** Marilyn Stonehouse, **p.c.** Highpoint Productions (1979), **col.** 35mm.

"The stage, that's where an actor gets the most satisfaction. Film acting is like a kind of exercise to get back into shape,"

Who said 'All work and no play'? Christopher Plummer and producer Bill Immerman caught playing backgammon on the **Highpoint** set (photo: Camil LeSieur)

remarked Christopher Plummer as he relaxed on the set for the filming of **Highpoint** in Quebec City recently. It's doubtful however that Plummer got a good workout because the $7 million Canadian production is an action-packed adventure film where the stuntmen are key figures. As Plummer put it, "there's a lot of hanging around."

Essentially a contemporary escapist film, Highpoint takes us on a wild chase from Los Angeles, through the winding streets of Old Quebec City, finally coming to a head in Toronto.

Christopher Plummer plays James Hatcher, the villain, whom he describes as a "crazed, larger-than-life character, a mixture of John Huston, Howard Hughes and Errol Flynn." The 'gentleman' villain is pursued by the infamous Mafia and a CIA agent, Richard Harris (**A Man Called Horse**). Ironically, they don't know why they're after Hatcher and they don't find out until they hit Toronto.

Two weeks of shooting, out of a ten week schedule, were completed in Quebec City on the Thanksgiving weekend. Hundreds of tourists, who normally throng the streets of Old Quebec City, were down at the Quebec-Lévis ferry-crossing where they were treated to a spectacle of daring stunts by Henry Mills, considered by producer Bill Immerman to be "the next Evel Knievel." A particularly impressive sequence involved a horse and buggy which successfully leapt onto the ferry just as it prepared to leave the dock. Predictably enough, the good guy didn't quite make it, and the second horse plunged into the St. Lawrence River. What appeared to be a comic scene by most onlookers wasn't written into the script however — the stunt horse paused before taking its fatal leap into the water. That sort of twist is what gives director Peter Carter and producer Immerman their headaches. "At an estimated cost of $30,000 per day for special effects and stunts, including rental of the ferry, tugboats and other equipment, the figures could go up to $50,000 if we don't get the footage we want," sighed the exhausted Immerman. That's where improvisation comes in. "If it turns out to be of comic value, we use it."

Why is it that Immerman feels box office success is almost inevitable for **Highpoint** though many other Canadian films seem doomed to obscurity? Immerman, one-time vice-president of Twentieth Century Fox, says it's not a question of talent or quality. The problem lies with the lack of marketing expertise in Canada.

Comparing Canadian films such as **Mon Oncle Antoine** and **Kamouraska** with European art films, Immerman points out that they appeal to a very limited audience. Art films simply aren't marketable. Plummer looks at it philosophically, and describes the public as "a mysterious animal which changes as quickly as a chameleon does." The public mood must be constantly guaged in order to judge the type of entertainment desired. In a period of financial anxiety, people need that element of fantasy which allows them momentary escape. **Highpoint** promises just that, and, furthermore, it's the honest man that survives in the film. What could be more encouraging?

When asked if the future looks bright for young Canadian actors today, Plummer quickly responded "You're damn right. They've got a chance to make it in Canada!" Reflecting on his own acting debut in the early Fifties, he recalls how the lack of opportunities forced an ambitious young actor to leave the country. "It was the only way one could bring back our acquired experience to Canada."

Plummer certainly has no regrets. His world-wide travels have enabled him to become one of those exclusive "international men." Referring to his profession as an actor, he describes himself as a gypsy who must continue to travel and learn. Then, quoting George Bernard Shaw who also left his homeland for a time, he adds "I didn't know my own house because I'd never been outside it:" or, one can't fully appreciate a specific situation until it is contrasted to a broader reality.

Marcella Smit

One **Highpoint** is the wedding scene filmed at Place Royale in Old Quebec City
(photo: Camil LeSieur)

an interview with alvin rakoff

forewarned is forearmed

by jean laikan

Alvin Rakoff returned to Canada because tax shelter investments made work plentiful. But, four features later, he has serious reservations about the industry's failure to promote artistic quality.

Director Alvin Rakoff coaxing a reluctant Arthur Hill as the cinematographers line up a shot on **Dirty Tricks**

In the maze of business deals and tax shelter schemes that form the Canadian film industry, the high profile positions seem to be reserved for the producers. Although the creative communities of other countries often take a 'de facto' back seat to the moneymen, it is nevertheless the directors, writers and cameramen who receive most of the public attention generated by their films. Canadian motion pictures are not yet a director's medium: the scramble to see a return on investments and the push to feed the international market with 'commercial' products has focused the spotlight squarely on the 'packager.'

Despite their low profile, there is a small cadre of Canadian directors who lend both their skills and their qualifications as two 'certification points' to those same packages. One of the busiest, albeit most mysterious members of this group is Toronto-born Alvin Rakoff, who helmed one of the first features produced under the tax shelter scheme, **King Solomon's Treasure,** and has since overseen **City on Fire, Death Ship** and **Dirty Tricks**.

After graduating from the University of Toronto, Rakoff entered the field of journalism, then gradually shifted his focus to writing for radio and television. It was as a writer that he continued his career in England: the BBC made him a director, and he remained on staff at the Corporation for five years. He later became the first free-lance director in British television, producing a volume of work for the British independent credits. From time to time, Rakoff has returned to Canada to direct television drama, but the bulk of his recent Canadian output has been in the new motion picture industry.

Cinema Canada spoke with him in the editing room of **Dirty Tricks**.

Cinema Canada: *Your television credits are extraordinary, and as you've worked in drama at both the BBC and the CBC, what do you feel are the differences between the two organizations ?*

Alvin Rakoff: They're enormous. The CBC is not geared to producing plays anymore; it hasn't been for years. The staff and crews aren't trained to the extent of those at the BBC, which produces about four or five plays a week of varying size. Drama, or the television play, is part of the television diet there: it is not part of the diet anywhere in North America. The experience for a director who travels back and forth can be hair-raising. I disliked almost the entire experience at the CBC. I liked being back in Toronto, liked the Canadian subject matter. But the technical nightmares were horrendous.

Can you give me an idea of the work you did recently in Canada ?

One play I did in Toronto three or four years ago was called **Lulu Street**. Good play, nice cast of people, and one of the worst sets I've ever worked with in my life. Art direction, incidentally, is a great weakness in Canada, in both film and television. It was hard to impose one's will on the CBC. Perhaps in that big a bureaucracy, you've got to know how to make the wheels turn in your favour. For instance, I know — even after years of absence — how to make the BBC wheels turn, and I found it difficult to impossible to make it work at the CBC in Toronto. The result was that I did a very ordinary production. And there's no need for a television play to be just 'ordinary.' It should be good or not screened.

To move to film, it seems you were involved in one of the first pictures to be produced under the tax shelter regulations, ***King Solomon's Treasure****.*

Yes, and the less said about that the better !

Well, it's just that no one can figure out what happened to it.

Which proves that there's still someone in heaven looking after our interests, and the interests of the public .Hopefully, that picture will never be seen by anyone. I mean, it wasn't a *bad* film. It was supposed to be a kiddies' movie, with monsters and such.

The original **King Solomon's Mines** was a wonderful picture, very important in the history of Hollywood films because it was one of the first that really went on location A great landmark. Ours was a landmark in another way, in that they tried to take this children's story and turn it around. The whole production was built around these models. They needed two dinosaurs, and giant crabs, and various other monsters, and the production ran out of money. So that by the time it came to be shot, ridiculous monsters were built, and the picture just doesn't hold together. The last reel isn't that bad, actually.

The next Canadian picture you did was ***City on Fire****, and then* ***Death Ship****, and finally* ***Dirty Tricks****. People are always trying to determine why a director takes one kind of picture over another, and the sensationalist nature of the first two films brings that to mind. Did you specifically choose that kind of picture for any particular reason ?*

No. I mean, you've got a choice. You can sit back and wait for the kind of film you want to make to be offered to you. If you do, you don't work very much. And because of the nature of what is being made in Canada today, I certainly wouldn't have been offered very much. The only positive thing is that I'd earned a reputation for being a strong storyteller of meaty dramas, and for controlling actors. And I wanted to do some action stuff: I knew I could, because that's what I'd started with. But when **City on Fire** came along, I didn't want to do it because I was right in the middle of **Romeo and Juliet** for the BBC Shakespeare series. And it was such a switch, from doing something where the word is all-important to where the action is all-important. But it was good to make the switch, because I like doing action as much as I like heavy verbal drama, and I needed to get back to the action stuff. That's the reason I did **City on Fire**.

Do you harbour any fears that you'll be 'typecast' as an 'action director' ?

You know, I've been doing this job a long time, and you

Jean Laikan is an avid film buff and free-lance writer living in Montreal.

can be labelled and unlabelled with every picture you do. If **Dirty Tricks** takes off, as hopefully it will, they're going to say: "He's such a great director of light comedy." If one of the action pictures had taken off, I'd suddenly become an 'action director.' All a director has to do is choose, set up a pattern for himself.

I'm not interested in one specific genre of film, and I think categorizing someone is rather hateful. Even now, most people say "He's a television director," or "a television-film director." All of which is bullshit. You're either a director or you're not.

An ideal year for me would be to do one theatre, one television and one film. As a director, I'd be testing all my muscles. Now I know that for some, this is almost heresy: they think this great medium is your be-all and end-all, and I don't think that's true. I think there are other muscles to flex, other stories to be told, which can't be told on film.

Have you done a lot of theatre work?

No, not nearly as much, because of the very prejudices we're talking about. I made my name in Britain as a television and film director, and they have the same barriers there. They say: "Theatre? My God, he's not a West End director; he's a film man." I personally think that's nonsense.

To shift to the Canadian scene, how do you view products being produced, and the basic foundations of the industry?

I think they've started something on a financial basis. One of the credible ways in the film industry to make movies: get some money together and do it. It can lead to a very hollow way of making movies. What I see as being wrong, and God knows it's only my opinion, is that it's an external way. No one, in all the time I've been working — and among my friends who are directors — has approached a director and asked, "What kind of film do you want to make? What would you like to do that reflects life as you see it?" Everybody says, "We've got this pile of tax shelter money, let's find a property, and do you, the director, want to make it?" Now, as a professional director, you've got a choice. You either say 'yes' or 'no'; no one's holding a gun to your head. But I'd like to see the more internalized way get a chance.

If the business holds together in its present form, how do you see its future?

You'll have developed an industry purely dependent on tax shelter money. No self-expressive directors or filmmakers will have evolved, and the moment that 'external' thing — the money — is gone, and there's nobody who will have achieved world-wide recognition, the industry has to collapse. The potential here is enormous because of the tax shelter laws. The thing is to *use* that to create a film industry, and stop trying to make pictures that Hollywood doesn't really want to make.

Ted Kotcheff said that he didn't see the point in coming home to direct "B" pictures — that he could do that in Hollywood if that's what he wanted.

Exactly. And you know, Hollywood's never been able to predict what the public would like — *never*! Why should we go on trying to make what we think the public is going to buy? It's always been like that — film producers making last year's movie. Storytellers aren't interested in that — storytellers have got a story to tell. If someone could write a script about two people in Toronto finding life difficult, and you made it honestly, and the package was reasonably

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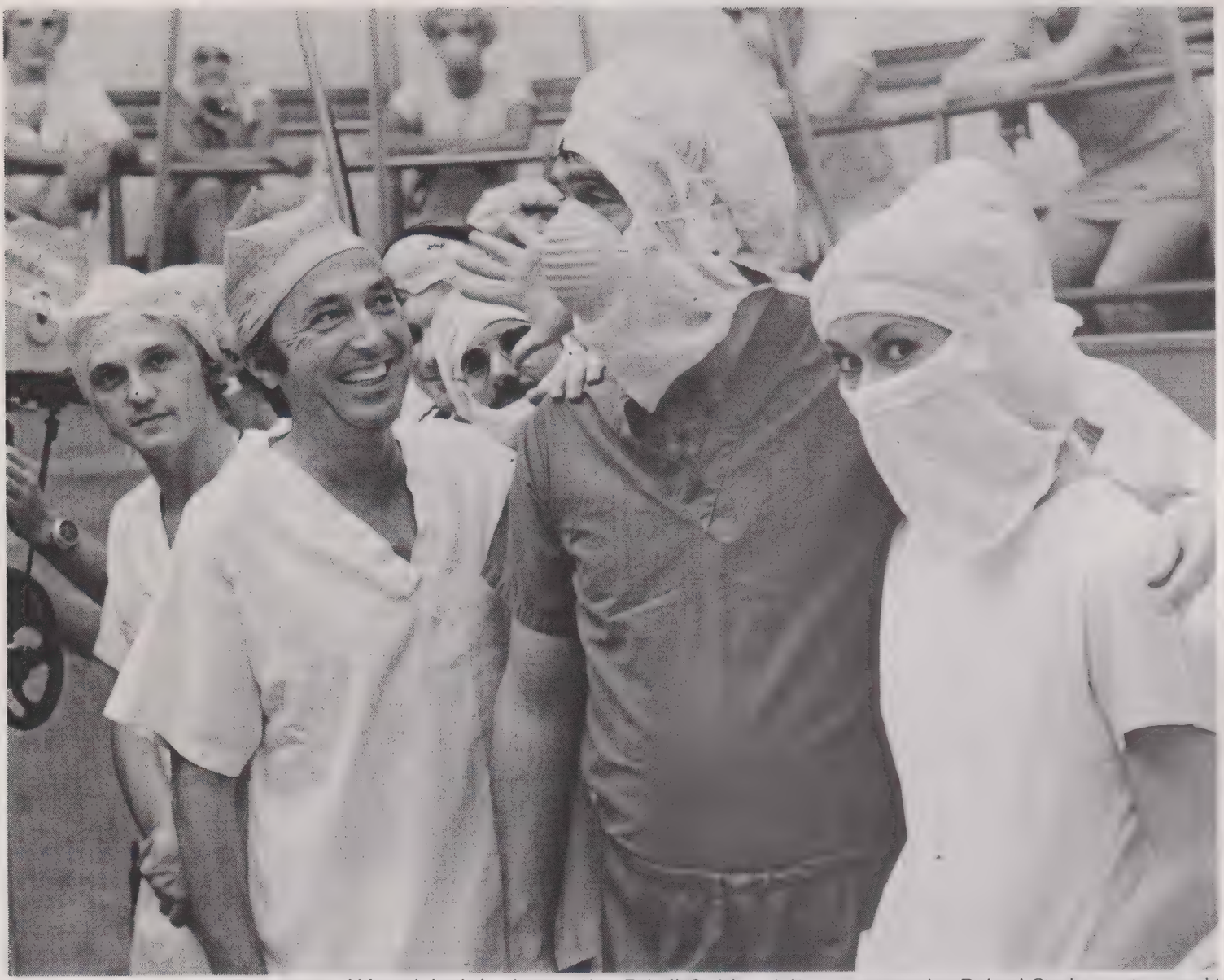


Dirty Tricks, yes —but hardly a matter of life and death for director Alvin Rakoff (2nd from left), cinematographer Richard Ciupka peering over his shoulder, and O.R. colleagues Elliot Gould and Kate Jackson

commercial, I think its chances of success would be as big as anything else. I mean, we have to get rid of this 'exotic' thing. Suddenly the pictures we're making have to take place in New Jersey, or Boston.

Do we have producers who are willing to reexamine their thinking in this light?

Not that I know of. I mean, I'm guilty too; we musn't just knock the producers. As a film director, I should take less money and be more concerned with the product I make. But as a professional, I know those products aren't around. I've got at least six subjects I'm interested in exploring. But nobody has asked me what I want to make. And I'm not talking about highbrow, highfalutin subjects: I'm talking about good commercial film subjects I think would work. But somebody would have to believe *with* me that they stand as much chance of working as anything else.

I think, in fairness to everyone, this is a passing phase: the producers who want to go to Hollywood will go, and those that want to stay in Canada and make films will stay. We're trying to evolve our cinema, and the government's intention in trying to do this is valid, but what is being achieved is not the only answer. That's what worries me.

To translate the term 'government' into the Canadian Film Development Corporation — how do you view their role?

They were initially producer-oriented, and they only gave to writers via the producers. Now, there weren't enough producers in this country to make that stand, and it was a silly stand. I think the CFDC should be there to develop Canadian films, and that should mean aid to a writer, a director, a producer... whatever.

At the moment, it's easy to get money out of them if you're a producer. Sometimes if you're a writer of some stature, you may get some pre-production money. But I think they're not doing what, to my mind, they should be doing, which is encouraging *all* the people who want to make films.

They started the labelling thing, too. I personally tried to get money out of them for a project when they first started, and they said, "You're a director, you're not a producer."

At the time, I'd had more experience than a number of other so-called Canadian producers, but I didn't go around with a label saying "producer." Their policy may have changed to some extent now, but I understand they still don't give money to directors. It's silly. I presume they can justify it all now on the basis that they've got an industry going.

We talked a bit about the American tone that seems to characterize this industry, and I'm wondering if you think it's possible to develop a genuinely indigenous product here, despite our proximity to the States.

Yes. Because Canada has always had something individual to say in its literature, however small, and in its poetry and its art, which has always been unique and apart from the American dream or the British syndrome. Sure, as Canadians we've got something to say, and we could say it. I don't know about this idea that it has to be Canadian content, or reflect Canadian life, but I wouldn't mind seeing the pendulum swing a bit that way, because I'm sick of trying to make Montreal look like eight other cities. I would like to see some kind of Canadian reflections, which I know we're capable of doing. □

Alvin Rakoff: Filmography

Television
(on staff at BBC from 1955-58)

Waiting for Gillian (National Television Award) — BBC (1955)
Requiem for a Heavyweight – Sean Connery, Michael Caine — BBC (1957)
The Caine Mutiny Court Martial — BBC (1958)
A Town Has Turned to Dust — Rod Steiger — BBC (1960)
Call Me Daddy (Emmy Award for Best Direction, Various European TV Festival Awards) — Donald Pleasance — THAMES TV (1968-69)
Summer and Smoke — Lee Remick — BBC (1971)
Adventures of Don Quixote — Rex Harrison, Frank Finlay — BBC/CBS (1972)
Harlequinade — Dame Edith Evans — ANGLIA (1972)
In Praise of Love — Claire Bloom — ANGLIA (1975)
Cheap in August (British Academy Award Nomination) — Virginia McKenna — THAMES TV (1975)
Lulu Street — Hugh Webster — CBC (1975)
The October Crisis (Dramatic Segments) — CBC (1975)
Dame of Sark — Celia Johnson — ANGLIA (1976)
Nicest Man in the World — Celia Johnson — ANGLIA (1976)
The Kitchen — BBC (1977)
Romeo and Juliet — BBC (1978)

Film

World in my Pocket (1959) — Rod Steiger
Comedy Man (1963) — Kenneth Moore
Crossplot (1967) — Roger Moore
Say Hello to Yesterday (wrote and directed) (1969) — Jean Simmons
Hoffman (1970) — Peter Sellers
King Solomon's Treasure (1976)
City on Fire (1978) — Shelley Winters
Death Ship (1979)
Dirty Tricks (1979) — Elliot Gould, Kate Jackson

Paul Brodie and his Saxophone Quartet hamming it up between takes in Jules Dassin's **Circle of Two**

Music for the Movies

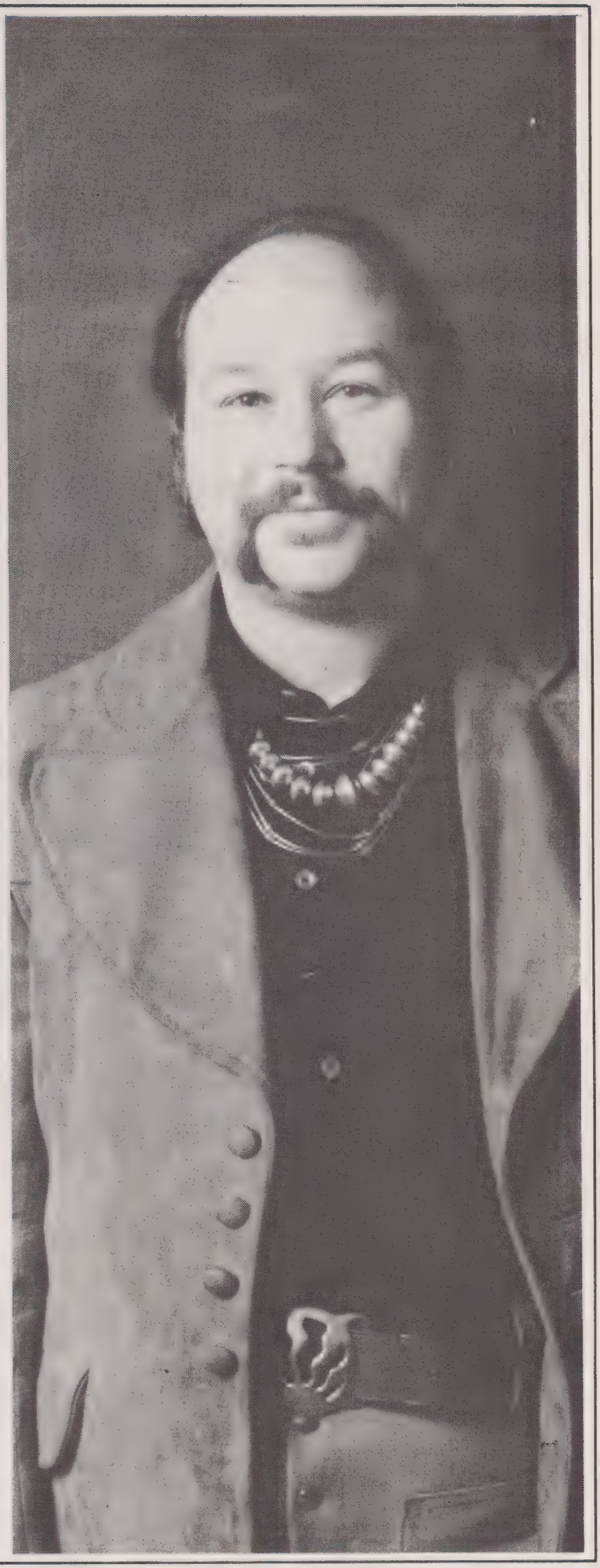
Special Section pages 13 to 54

paul hoffert

thriving on variety

by robert paton

Having traveled many musical roads, Paul Hoffert is composing music for film. After his major contribution to the success of *Outrageous*, he's now working with Jules Dassin on *Circle of Two*. He comments on the composer-director relationship.



Paul Hoffert is a jazz composer. At the age of sixteen he had completed ***Jazz Roots Of Paul Hoffert,*** *his first album.*

A few years later, while his days were spent studying physics at the University of Toronto, Hoffert devoted his evenings to applying his musical skills at various local clubs, establishing his role in the jazz world as a talented composer and performer.

In the mid-sixties, in New York, Paul Hoffert met Skip Prokop and together they founded the rock orchestra Lighthouse. Success, awards, and world tours followed in their wake. But, plagued with personnel changes, Lighthouse disbanded in the mid-seventies.

Since that time, Hoffert has been busy composing for the stage, television and film. With his wife Brenda, he composed the soundtrack for the movie ***Outrageous,*** *and many other films. Currently, he is at work on the production* ***Circle of Two*** *which just finished principal photography in Toronto.*

Interviewed at his home, Paul Hoffert spoke of his attitudes toward the Arts, his involvement with film, and his commitment to music.

Cinema Canada: *Mr. Hoffert, you have composed music for the stage, television and film. Each has its own specific structure to work within. Have you experienced any artistic restrictions in dealing with film?*

Paul Hoffert: For me, having the form of your music dictated very strictly by the visual content is not a restriction. It's a very comfortable aid in shaping the music. Within those confines is an incredible amount of freedom.

Perhaps it's my mathematical background, but those so-called restrictions give me a structure to start with, and from that I can take my music many different ways.

That's probably why I enjoy writing for film; I want to write for film.

Have you ever committed yourself to writing a score, then once you had started, found yourself unmotivated by it?

Well, that's a difficult question to answer. Technically speaking, if the producer is happy with your work, and as a result asks you to do more, then you've been successful at your craft. But to be honest, there are some films that I've been artistically unhappy with; the music and the film. I find it difficult to separate the two.

The pictures that work well are generally easy to write music for; ones that have difficulties usually produce problems for the music, and the problems are not always solvable.

Take a scene that doesn't work: if the music is added to aid it, chances are you will see the deficiencies of the scene. It's possible for this method to work, but it's a philosophy that shouldn't be taken. Generally speaking, it's easier to strengthen something that is already strong.

Music can be very helpful in a scene that is neutral. It's actually the best type of scene to work with, a myriad of emotional qualities can be written into it.

Often, a scene that is extremely strong is much better without any music at all. Many of the disagreements that I have with producers will centre around their need for more music than what I feel is warranted.

Have you had any major problems with producers?

No, not really. Although, many of the pictures I've worked on in Canada tend to fall apart in the subject of theme, and I feel that this is a fault of the producers.

Canada is still an inexperienced country in terms of world movie production; we have a lot to learn.

Producers must be a very important artistic cog in the wheel. Generally they are thought of as the financial organizers, and the director is usually credited for being the more creative one. I feel they should play equally large parts in the area of artistic co-ordination.

Right now you are working on ***Circle of Two.*** *What are your feelings concerning that picture?*

It's an absolute pleasure. I've worked with the producers before, Bill Marshall and Henk Van der Kolk: we have an excellent working relationship. But working with the director, Jules Dassin, has proven to be a wonderful experience; his conception and appreciation of the role of music in a film is very similar to mine.

Jules is the first director that I've worked with that

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Robert Paton is a musician, composer and free-lance writer living in Toronto.

Director Jules Dassin with Richard Burton, momentary spectators on the set of **Circle of Two**

spends time and meticulous care in the planning of every bit of music in the film. We go over everything.

If we're preparing to shoot a scene, and in the background there must be a string quartet, bagpipes, banjo, etc., then at least a week beforehand I'll audition the people necessary. I'll make my suggestions as to what the music should be, then Jules will give me a decision, and after that, a cassette tape of the music will be made. With the tape, Jules will then block out his scene to the rhythmic feeling of the music.

It is the first time I've worked on a picture that when something in the background is to be playing, the producers and directors haven't decided to slot it in later.

So this is not a normal practice?

No. Usually the scene is shot, and then the appropriate source music is found.

Mind you, I've been trying to get producers to agree to this method of detailed work, but that is very difficult to achieve. I must say though, it is certainly a pleasure that we're doing it for **Circle of Two.**

You wrote the soundtrack to ***Outrageous,*** *and that was a success. Do you look for a film that has the potential to become a commercial success before undertaking it?*

Not really. To be honest, my wife Brenda and I read the script to **Outrageous** and thought that it was terrific, but we didn't think the commercial potential would be that large. We thought the audience appeal woud probably be very limited. I must admit, I was rather pleased when I found out that **Outrageous** became a success.

The reason we did it was we thought it was a film to be made, it was a good film. I wouldn't have felt bad if it hadn't been a success, it was a good experience. And as a result, it was a good movie.

Have you ever wished to transcend your Canadian reputation for the recognition that is often synonymous with working in the States?

No. If I had any desire to be working in the States — then I'd be there.

I had an opportunity about two years ago; a major studio from Hollywood called and offered me a couple of features and a television series, but to accept that would have meant for my family and me to move down there. I like the Disneyland quality of life, but I don't think I would like to live in Hollywood. I wouldn't feel one-hundred percent comfortable.

Mind you, if I couldn't get work in Canada, then I would probably leave. Fortunately, I can get work here, so while that continues, I'll remain.

Although I'm originally from Brooklyn, N.Y., I no longer identify with the Americans or their country. I've been a Canadian for a long time, my formative years were spent here. Generally speaking, I don't enjoy the States nearly as much as Canada. I think we live in a great place.

What is your attitude toward Canadian artists who leave

to work in the States?

Everyone owes their career and their artistic integrity the opportunities to maximize their artistic ability. The reason I choose to stay is because I can find work, and as a result, live quite comfortably.

Then again, if I couldn't find work, I certainly wouldn't allow my career to be stifled creatively. I'd go where I could be creative.

I think we should support people who feel they need to move because of their career development.

As Canadians, we shouldn't feel so self-conscious. We operate in a global environment and we should be proud of what we are. There is absolutely no reason why we should not accept the added experience and expertise of people from other parts of the world. The chances are, they have been doing it a lot longer.

Do you think Canadians tend to be nationalistic in their approach to the arts?

Well, Canadians, as we all know, have a strange duality: on one hand we have a strong nationalistic urge to protect and conserve whatever we think we are; on the other hand, we have an incredible inferiority complex. We don't know what it is we are and maybe we don't have anything to protect. I think both of these approaches, in the extreme sense, are totally unwarranted.

It's a silly procedure for producers to disguise Canada in their films. If a script requires a New York or London location, then that is what should be in the film. If it needn't be, then there is no reason why Toronto, or anywhere else in Canada for that matter, should be any less attractive to movie-goers than Chicago, Los Angeles, etc.

We shouldn't be so self-conscious, we must become more comfortable with ourselves.

What will you be working on in the near future?

The next project will be a children's album that Brenda and I have done. Actually, it's completed and it will be released in Canada around Christmas, then throughout the world shortly after. Over the next few years we'll probably do quite a number of projects for children.

As for film, I think my next one will be a Canadian production entitled **Midnight Matinee** (formerly **Patman**). It's lead will be James Coburn and Kate Nelligan.

In closing, what do you feel has been your best achievement to date?

What I'm most proud of is my violin concerto.

I wrote it partially as a challenge, partially to expand myself in that area, and partially as a commission. About three-and-a-half years ago I was very fortunate to work with, and have as a performer, Steven Staryk. We recorded a 'direct to disc', and I must admit, I haven't tired of it yet. It will be released throughout the world very soon, and I hope a lot of people get to listen to it. □

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sounds behind the scenes

by lawrence shragge

Movies mean music. Memorable songs spark memorable scenes long after a picture is over. But, it's not as easy as it sounds. Lawrence Shragge describes the sophisticated puzzle of putting musical pieces into visual place.

'Play it again, Sam.' And how! Paul Brodie and his Saxophone Quartet trip the light fantastic while making music for **Circle of Two**

A film composer is much like a chameleon: he should be able to write all types of music, from a serial composition to a bebop tune, and a disco arrangement to a Bach fugue. With this eclecticism, the composer must be of a technical mind. He must not only create music that adds emotional impact to a film, he must be able to synchronize it with the picture.

Several essential steps occur before and after writing the music for a film score. From the spotting of the music, through to the final dubbing session, the composer should be actively involved in all these steps.

The first step of a composer's involvement is the spotting session, when the composer gets together with the director or producer, and the music film editor — or in Canada, the sound editor — to discuss the breakdown of music cues within the picture. They study the length of each music cue, and how the music will enter and exit each sequence: whether it will fade in or enter abruptly, etc. An overall music cue sheet is written to give the composer an idea of how much music is needed so he can collect his thoughts and begin writing his thematic material. Sometimes the composer is brought in during, or before the shoot. But this is rare. Usually, he is approached after the fine cut is finished.

Too much music can destroy a film's impact, so it is important to analyse when the music actually adds an emotional dimension to the picture, and when it doesn't. Then, the music film editor, or sound editor, draws up detailed cue sheets for each music cue, using a Moviola with its footage counter. Running footages are taken from the beginning to the end of each cue, including all inner timings of action, dialogue, fade-ins, fade-outs, changes of location and times... These footages are then converted to minutes and seconds by a conversion chart, or, more accurately, by multiplying by two, then dividing by three. Once the cue sheets are finished, the composer can start writing. Beforehand, he can begin to develop his thematic material and decide on how to pace the music within the film, to achieve a balanced, well-structured score.

With the finished cue sheets the composer can begin to figure out the tempos of the cues, and whether or not he will need a 'click track' — a metronome that can be locked into sync with the picture and make the music fall perfectly into place. To use the click, the composer must first determine which timings from his cue sheets he wishes to 'catch.' He will then convert the timings to frames and divide the number of frames by the click track desired, adding one more click. This will give him the exact beat at which the timings will occur within the music.

For a visual reference as to where the music will fall within the action, the composer draws up a sketch (or musical outline from which he will orchestrate), using from two to six staves, numbering all of the clicks above the top stave. Only then can he do what he does best: write the music!

Frequently, a composer will decide to use a stopwatch instead of a click track. A cue might be non-rhythmic and he may want to vary the tempos. He will then time out every musical phrase so that it will fall into place, as accurately as possible, with the cue sheet timings.

After all the sketches are completed, the music is orchestrated. Sometimes, this is done by an orchestrator instead of the composer, who will expand the sketch to a full score. Usually, the composer is fully capable of doing this, but lack of time often makes it an impossibility. Once the orchestration is completed, a copyist extracts the notes from the score and writes them out for each instrument in the orchestra.

The recording session is the composer's high point. Finally, he has the chance to conduct and hear his music. The cues with the largest orchestrations are done first. The orchestra is cut down as the orchestrations get smaller. The cues that were written with a click track are the easiest to conduct. The click is fed to the musicians through their earphones. Assuming that they play with the click, the music will fit the picture perfectly. Cues written without a click can be handled two ways. 'Free-timing' is when the composer conducts while watching his stopwatch, to make sure that the timings indicated on the score are 'caught.' 'Picture-cueing' is when the composer conducts while watching the film. The picture is prepared with a series of streamers and punches so that the conductor will be able to anticipate any cuts he must 'catch.' After the first or second cue the conductor will stop and listen to the playbacks to hear if the orchestral balance is right. If it is, he will proceed through the session, hopefully, without problems.

After the recording session, the music is mixed, then transferred to 35mm magnetic tape. The editor breaks down all the music cues then lays them into the picture. He also prepares a dubbing log sheet with all the footages of all the music cues from the beginning to the end of each reel. These dubbing sheets are vital for the final dubbing session. In cases where the music is out of sync it is important for the composer to be present. If the music has to be 'moved,' the composer probably has the best insight as to how and where it should be moved.

Finally, there is the last dubbing session when all the sound components are mixed together. Ideally, the music, dialogue and sound effects should be mixed by three separate mixers. The composer should be present to give the sound mixer suggestions, and to make sure that all the cross fades and levels, etc., are as he originally conceived them.

A film composer's responsibility does not end with the writing of the score. If he cares about his final product, he will take an active role in all the essential steps that occur before and after the writing of his music. The more he knows and understands the mechanical aspects of film composition, the more creative he can be as a film composer. □

Lawrence Shragge, composer and arranger, is a partner in Morley Shragge Multi Media Music of Toronto.

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film music

some legal notes

by richard hahn and howard knopf

Putting music to film can be a complicated business. Here, Richard Hahn and Howard Knopf summarize some of the legal technicalities —a 'must' for any filmmaker's file.

The production output of feature films in Canada has been estimated at $150 million for 1979. This compares to approximately $80 million for 1978. Canadian film producers suddenly have found themselves producing significant numbers of feature films for world markets. This rapid industry development has strained both creative and technical resources in Canada. Problems in the production of feature film music are therefore indicative of the Canadian film industry in general.

In Canada, copyright subsists in four distinct types of "works"; namely, literary, artistic, musical and dramatic works. Copyright therefore subsists in the material reproduced in the film, that is, such things as the scenario, the book on which the scenario is based, and the music. Therefore, the film producer must acquire rights to each of the elements which comprise the film, including the music used in the film.

This article will touch on some of the legal aspects of film music production and exploitation. The complexities in dealing with film music illustrate the need to establish a sound relationship between the film composer and the film producer at an early stage in the production process. Many of the issues to be resolved in the relationship between the composer and the film producer are legal in nature and are the subject matter for contractual negotiations. Therefore, reference is often made to precedents of the United States film industry. While this may be initially helpful in defining the issues, it should be noted that the agreement between the composer and film producer must conform to the provisions of the Canadian Copyright Act, Revised Statutes of Canada, 1970, c.C-30 (the "Copyright Act") and to the provisions of copyright legislation applicable in each country in which the film music will be exploited. The differences between copyright legislation in the various countries must therefore be carefully considered.

Sources of Film Music

There are two basic sources of film music: music originally composed for film and music which existed prior to the production of the film. Each of these categories engenders distinct legal issues.

Original Music

In this instance the producer engages the composer to create music for the film. The composer may also be engaged to create the arrangements of the music and additionally to produce the master recording of the film music. In some instances, each of these roles is performed by a different person.

Pre-existing Music

The category of pre-existing music includes: previous recordings of music such as popular songs or symphonic works, rearrangements of such music which are rerecorded for the film. In the first instance, the producer secures permission to use both the music and recording of the music. In the second instance, only the right to use the music is required.

Rights of Copyright in Film Music

The four rights of copyright relevant to film music are (a) synchronization, (b)

performance, (c) mechanical and (d) print. Only the first two of these are of major importance to film. The third is necessary if a soundtrack album is contemplated and the last is relevant when the music score achieves significant popularity.

The Synchronization Right

The synchronization right is the right to record and reproduce the music in synchronization with the film.

Sub-Section 3(1)(d) of the Copyright Act provides the sole right:

> "In the case of a literary, dramatic or musical work, to make any record, perforated roll, cinematographic film or other contrivance by means of which the work may be mechanically performed or delivered . . . and to authorize any such acts as aforesaid."

With pre-existing music, the synchronization right is often owned by a music publisher. In Canada, many music publishers have appointed the Canadian Musical Reproduction Rights Agency ("CMRRA") as their agent to represent their interests. The CMRRA does not actually hold title to the music and does not control the performing rights in music in Canada. In the negotiation which takes place between the film producer and the CMRRA, the terms are defined for the use of music including the nature and duration of the right, the fees or royalties to be paid and the countries and media in which this right will be used. It should be underlined that the producer must acquire the right for each country in which the film will be shown and in which music in copyright subsists. Where the CMRRA represents the copyright owner, the producer can deal with this one agency regardless of the intended geographical market for the film. If the CMRRA does not represent the copyright owner, the producer must seek out the owner to conclude the agreement.

For original music, this right forms part of the agreement between the composer and the film producer.

The Performing Right

Section 3 of the Copyright Act provides for the right to perform a work in public and to communicate it by radio communication. Performing rights in music are administered in Canada by the two performing rights societies, the Composers, Authors, Publishers Association of Canada Limited ("CAPAC") and the Performing Rights Organization of Canada Limited ("PROCAN"), formerly BMI Canada Limited. The existence of these societies is recognized by the Copyright Act and composers in Canada belong to one of the two societies. The society receives an assignment of the performing right from its Canadian composers for all of the music created by them throughout the duration of their agreement with the society. The performing right societies collect from the users of music including broadcasters, cabarets and theatres and distribute royalties to the composers whose works are performed after deductions of administrative expenses. Each of the two societies in

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Editor's Note: This article has been prepared as a public service for information on a topic of general interest to the Canadian film industry. The reader is cautioned to seek the advice of the reader's solicitor concerning the applicability to the reader's activities of the principles discussed in the article.

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Canada has agreements with foreign performing rights societies to collect royalties for the performance of music of Canadian composers.

Motion picture theatres in Canada are licensed by both CAPAC and PROCAN. In most other countries, theatres are licensed by the respective foreign societies: for example, SACEM, the French performing rights society; the performing rights society in Britain; GEMA in Germany; and SAIE in Italy.

Performing rights revenue is also derived from the television broadcast of a film and the performance of soundtrack music on radio. A "cue sheet" identifies the music in a film and provides details to permit identification. It is circulated to users of the music and to the performing rights society in each country where the music will be performed. Film producers are the only source of some of the identification data and are the key link in the preparation of the cue sheet and the process of collection and allocation of performing rights royalties.

The Action by the Film Exhibitors Against the Performing Rights Societies

At the time of writing of this article, litigation is pending in the Appeal Division of the Federal Court of Canada.

The applicants in the action, Curley Posen (a Canadian theatre owner) and the Motion Picture Theatres Association of Canada (MPTA which represents ninety per cent of all Canadian theatre owners and operators), have applied under Section 28 of the Federal Court Act for a judicial review of a decision of the Copyright Appeal Board. This decision recommended the approval by the Minister of Consumer and Corporate Affairs of the tariff of royalties of each of the Canadian performing rights societies for theatres. The MPTA had previously objected to the tariffs and the Copyright Appeal Board held hearings pursuant to the provisions of the Canadian Copyright Act. The Board heard the evidence of the societies and of the MPTA which objected to the tariff on the grounds that the societies do not have the legal right in Canada to collect such tariffs. Upon approval of the tariffs by the Minister of Consumer and Corporate Affairs, the MPTA then applied to have the decision of the Copyright Appeal Board reviewed by the Appeal Division of the Federal Court of Canada. The MPTA's main arguments may be briefly described as follows: (1) the performing rights societies have no rights in musical works in films, as the producer owns the copyright in the music when employing the composer on the basis of a "work for hire" arrangement; (2) the assignment of rights from composers to the performing rights societies does not include the assignment of the "dramatic component" in music, and music written for films becomes an "integral part of the film and loses its 'non-dramatic' qualities when performed in a film."

In presenting its evidence, the MPTA relied on the United States law related to film music. Reference was made to a decision of the United States courts, **Alden v Rochelle**, a decision which prevented the United States performing rights society, ASCAP, from enforcing its performing rights in United States motion picture theatres on the basis of United States anti-competition laws. In Canada, the Copyright Appeal Board considers the public interest in determining the level of tariffs or fees to be levied by each of the performing rights societies.

The performing rights societies in Canada argue that a decision such as **Alden v Rochelle** has no relevance in Canadian law. Each of the societies have presented a memorandum to the Court in which they argue that, in Canada, the reproduction of music in synchronization with the film has not extinguished the right of the composer to royalties for the

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composing credits include:
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The Little Brown Burro, Animated TV Special
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performance of his music.

The application by the MPTA under Section 28 of the Federal Court Act has not yet been heard by the Court. Furthermore, it is not an appeal from a judgment of a court; rather, it is application for review of a decision of a tribunal, the Copyright Appeal Board to approve the amount of royalties which are to be paid by theatres to the societies.

The tariffs in dispute have been in effect in Canada for many years. At the present time CAPAC collects from theatres in Canada a royalty equal to ten cents per seat per annum for theatres of a seating capacity of 499 or less seats and PROCAN collects an annual fee of $12.00 for equivalent theatres. This is to be contrasted with the significant theatre tariffs in Europe which equal a portion of box office revenues.

In the United States theatres do not pay a license fee for performing rights; therefore, the composers have negotiated with the film producers for synchronization fees for reproduction of film music in the United States which compensate the composer for the lack of such performance royalties.

The Mechanical Right

Section 19 of the Copyright Act provides for a royalty of "two cents for each playing surface of each record" where film music is produced on phonograph records and pre-recorded tapes. In practice, the producer of the soundtrack LP pays a royalty to the owner of the mechanical right equal to two cents ($0.02) per song per record sold. The CMRRA administers the mechanical rights in Canada as it is a form of a reproduction right. Ordinarily, a negotiation takes place between the film producer and the CMRRA. In the instance of an impasse, the compulsory provisions indicated above may be invoked. For example, in the United States, the statutory royalty for such use is generally equal to two and three quarter cents ($0.0275) per song per record and in some countries, the royalty is based upon a percentage of sales.

The Print Right

The consent of the copyright owner in the music is also required for a film producer to produce "sheet music." The market for music in this form has grown recently and is significant for successful films which include themes and featured performances of popular songs. Should the film producer wish to exploit this aspect of the promotion of the film, the print right must be acquired.

The Agreement Between the Composer and the Film Producer

Elements of Film Music Costs

When original music is to be created, the film producer negotiates with the composer or his representative. In determining the compensation to be paid for the creation of original film music, the reputation of the composer is significant. The scope of the work is also considered; that is whether the composer is simply to underscore the film or, in addition, to create themes and feature songs. The markets in which the film will be exhibited and whether a film is to be produced in foreign language versions are also relevant. Non-theatrical uses such as broadcasting and video discs are also considered. The production of an LP recording of the soundtrack involves additional considerations of mechanical royalties for the sale of the recording and the performing right royalties for the broadcast performance of the music.

Apart from expenditures for the creation and use of music in film, the film producer must also absorb the cost of arranging the music, the cost of production of the music including the costs of musicians, vocalists, recording studios and all technical support and materials.

Film producers sometimes resort to pre-recorded film music libraries which provide various types of music which can be edited to conform to the needs of the film producer. Criteria such as exclusivity of use of music and adaptability to the artistic requirements of the film must be considered in addition to the above elements.

The Transfer of Copyright in Original Music

The Canadian Copyright Act is specific in requiring an assignment of copyright to be in writing. Assignment is the transfer of the ownership of copyright and is to be distributed from a license or permission to use the copyright.

The Canadian Copyright Act contains an exception to the general rule of assignments in writing. This exception is set out in sub-Section 12(3) of the Copyright Act, as follows:

> "Where the author was in the employment of some other person under a contract of service or apprenticeship and the work was made in the course of his employment by that person, the person by whom the author was employed shall, in the absence of any agreement to the contrary, be the first owner of the copyright . . ."

The issue of "contracts of service" where "the work was made in the course of his employment" has been considered by the courts and it may be concluded from these decisions that the composer must be a *de facto* employee to vest rights of copyright in the film producer. In determining whether a "contract of service" exists, the courts will examine the relationship between the film producer and the composer including the services rendered, the relationship between the parties, the exercise of the person rendering the services, and the place where services are to be rendered. This position contrasts with that of the United States copyright laws which permit a transfer of copyright by an agreement for a "work for hire." In Canada, the composer must actually be an employee to lose his rights to ownership of his music. In the United States, by stating in a contract that a work

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is a "work for hire" a composer may lose rights in his music.

It should be noted that sub-Section 12(3) noted above is also an exception to the general rule of ownership of copyright set out in sub-Section 12(1) of the Copyright Act which states:

"12(1) Subject to this Act, the author of the work shall be the first owner of the copyright therein."

Other Considerations

Prior to finalizing the agreement with the composer, the film producer should perform a title search to determine the existence of prior claims to the music. This task is made difficult by the voluntary nature in Canada of registration of copyright. This is in contrast to the United States where registration of copyright was necessary for music of U.S. residents until the revision of the United States Copyright Act, effective January 1, 1979. The title search will hopefully reveal the existence of obviously similar works. However, the producer should insist on a warranty from the composer that the music is original and that it does not infringe the rights of others. This warranty should also be coupled with a covenant to indemnify the producer.

The film producer should also review the provisions of the International Copyright Conventions. There are two International Copyright Conventions, the Berne Convention (to which most nations have adhered) which does not permit formalities of registration of copyright and the Universal Copyright Convention (UCC). Canada has adhered to both Conventions, but the United States has adhered only to the UCC. The UCC permits the protection of published works of copyright in member countries provided the works are published with the proper notice of copyright ownership. This notice may be in a number of forms, including the familiar:

© publication date, owner's name

In the creation of a feature film, a number of elements are the proper subject matter for copyright protection. Notice of copyright must be carefully reviewed for all such rights.

In many instances, the director of a film will differ with the producer concerning the music to be used and the choice of the composer. Since the director's contract is one of the first to be completed, and the composer's contract usually one of the last, it is suggested that many of the problems respecting film music could be solved by involving the composer at an early stage in production.

Where music is derived from more than one source, or when a successful recording artist performs music in the film, the considerations of billing and credit must be reviewed and several credits may be required.

In drafting the agreement between the composer and the film producer, reference is often made to United States precedents. Since the provisions of the Canadian Copyright Act govern the relations between the parties in Canada, the agreement must conform to Canadian law.

The Involvement of Record Companies and Recording Artists

The performance by a successful recording artist of the title song or other music in the film involves a number of issues. The performer may insist upon a royalty based upon a percentage of profits of the film and/or of the soundtrack LP in addition to a fee. A performer is often bound to an exclusive agreement with a record company which requires the company's consent. As a condition of waiver of consent, the company may insist on distribution rights for the soundtrack LP or for 45 rpm "singles" culled from the LP. It may also require consent in determining which portion of the soundtrack should be released in the LP. Additional difficulties may arise in coordinating the release of the record and the release of the film.

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When an existing recording is to be reproduced in the film, the consent of the record company, which owns the rights to the master of the recording, is required. Consent may also be required from the artists whose performances are embodied in the recording and from the producer of the recording. The American Federation of Musicians may require substantial re-use fees for the work of the musicians performing the music in the record. The Union representing actors and vocalists (ACTRA in Canada and AFTRA in the United States) must also give its consent where its members are involved.

An extensive analysis of the elements of agreement between the film producer and the distributor of the soundtrack LP is beyond the scope of this article. However, the film producer should carefully review the distribution agreement for the soundtrack LP. Several alternative distributors should be considered to optimize the opportunity to exploit the soundtrack as there are significant differences between distributors in each market for the LP. The selection of a record distributor involves many of the same criteria considered in selecting a film distributor.

It should be underlined that the affiliation between the film distributor and a record distributor should not be the sole criterion for selection of distribution of the soundtrack LP.

Film Music and Certification of Feature Film

The Canadian Income Tax Act permits the deduction of a capital cost allowance of one hundred percent of the cost of an ownership interest in a feature motion picture film which is certified by the Secretary of State for Canada. The Regulations issued pursuant to the Income Tax Act require an aggregate of at least six "units of production" from a total of ten. The engagement of a Canadian "music composer" will permit the producer to claim one unit obtained. In such instances the office of the Secretary of State will closely scrutinize all material agreements and other dealings with respect to film music.

In many instances, the determination of the composer for the film is left until after completion of principal photography. However, a producer cannot count on the availability at the last moment of an experienced composer, capable of devoting the necessary time to both create and produce music, who will satisfy the needs of the production team. It is therefore suggested that music should be one of the first units to be secured to ensure that this production unit is in place for certification. □

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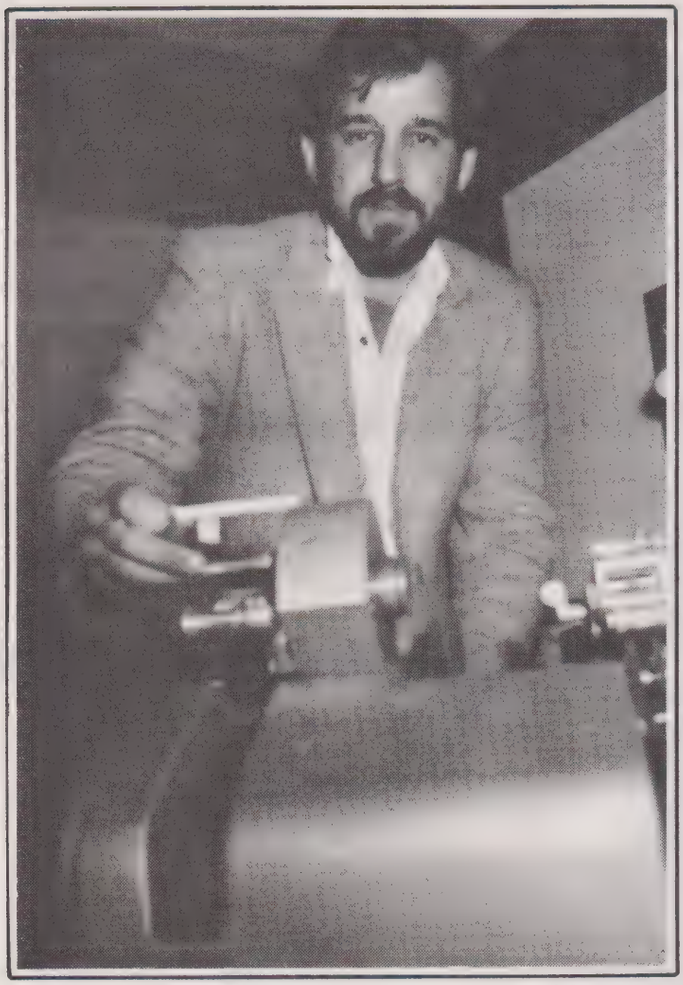
zaza and zittrer

different schools together

by paul costabile

Combining musical talents has proven a worthwhile venture for composers Paul Zaza and Carl Zittrer. In writing the score for the suspense thriller *Murder By Decree* they discovered that two heads were better than one. Now, they are tête-à-tête on *Prom Night*.



Composer Carl Zittrer, who, with Paul Zaza composed the music for **Murder By Decree** (photo: Paul Costabile)

Composer Paul Zaza playing with sound on his console (photo: Paul Costabile)

Editing music for film isn't like performing, or writing for the concert hall or stage. It's an unrecognized aspect of movies that consist of long hours in editing rooms, like the one in the Pathé studios in downtown Toronto, where Carl Zittrer is busily working as the music editor for **Mary and Joseph**, Eric Till's upcoming Christmas film. It's the skilful manipulation of recording techniques and sophisticated equipment, like the control board in Paul Zaza's unpretentious but well-equipped studio on Scarlett Road in the city's west end. Film music is the complex creation of a final entity that often only touches the audience at a subconscious level, yet it is a vital part of the film. Nowhere is this better illustrated than in Bob Clark's highly successful **Murder by Decree**, the product of a rather unique collaboration between two composers who, though from differing backgrounds and education, "went to different schools together," as Carl Zittrer puts it.

Zittrer came to films through theatre in his native Miami. "Whenever there were band contests, soloists needing piano accompaniment at school, or the theatre needing music for their shows, I was there. When I went to the University of Miami, I got more involved in theatre, and became musical director for productions like **The Threepenny Opera**, Brendan Behan's plays, Broadway stuff they'd bring in. I'd be the rehearsal pianist, and half the time I'd be the pit conductor as well. At that time, I became fascinated with how one could affect a dramatic scene with music." With this perception, so central to the film composer's art, Carl broke into pictures with his university friend Bob Clark, in a low budget horror item called **Children Shouldn't Play With Dead Things**. It was the beginning of a working relationship that still continues.

Paul Zaza, on the other hand, seemed destined for a career in music almost from birth. His father, Jack Zaza, is a long-established and incredibly versatile musician, for nearly thirty years a respected figure in the studio. Paul's introduction to music was, in his words, "absorbed through osmosis. As a four-year-old kid, hearing him practicing in the other room, practicing all the time on so many instruments, I naturally absorbed it, because I was around it." By the time he was thirteen he was a full-fledged professional, with his own growing skill on several instruments. His practical experience was supplemented with a solid grounding in theory and composition under Samuel Dolin at the Royal Conservatory of Music. Sustaining an interest in recording techniques since high school, Zaza opened his own production facility in 1972.

"I sort of fell into films," he elaborates. "No one taught me how to write scores; I learned by reading books like the Earl Hagen book on scoring for films, and other books that I've acquired, like Henry Mancini's. Mostly it was working here in the studio, with people like Ricky Hyslop, John Mills-Cockell, Eric Robertson, Lucio Agostini... people whose films I played on. And the late Morris Surdin, who was, by my standards, one of the most brilliant film composers around. Morris taught me a lot without knowing it. I just watched him, kept my eyes and ears open and just absorbed it."

The first film for which he wrote the score was called **You'll Never Miss It**, which, he points out, was true to its name. "It was horrible, a real B movie. I think the whole budget was $3,000, everything. I made a lot of mistakes, and I sure learned in a hurry ! It was a good picture to learn on, because it didn't matter, there was no pressure. Thank God for it though, because if it hadn't been for that I'd never have known what to do when I got to **Murder by Decree**."

A chance meeting at a New Year's Eve party with singer Jim Claverhill led to Paul's first really major assignment, the Bob Iveson/Les Rose/Richard Gabourie production **Three Card Monte**. Claverhill, who had a small part in the movie, had written the songs, and Zaza provided the backgrounds.

Meanwhile, Carl Zittrer and Bob Clark had established themselves in Canada, where they made the seldom seen **The Night Walk** (also known as **Dead of Night** and **Deathdream**, regarded by critic Robin Wood as one of the better, early 70's horror films), and **Black Christmas**, which gave them some visibility in the marketplace. **Murder by Decree** was, however, something of a change of pace for them. A striking period piece which brought together Sherlock Holmes and Jack The Ripper, it was

1979

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Paul Costabile is a Toronto librarian who went to high school with Paul Zaza. He is a collector of soundtracks and other movie memorabilia, and writes the In Release column for ***CineMag.***

more suspense than horror, with a strong political-romantic tone.

When Paul Zaza joined the project, he and Zittrer concocted an experiment in sound, which, though not generally recognized, was one of the keys to the achievement of the film's atmosphere of fear and conspiracy.

Carl Zittrer explains how the style of music used in **Murder by Decree** was influenced by the style of the prophetic, American composer Charles Ives. "Ives conceived of music as basic sound, building emotional sound upon emotional sound, a sort of layering effect. He created sound pictures at first glance, without seeming to pay too much regard to the accepted rules of music. But it might be more accurate to say that it was a great skilful bending, and imaginative use of the so-called accepted, Western rules of music and harmony. This type of musical approach seems to me to be particularly applicable to film. You might be scoring a particular scene, but because it's a piece of drama, there are other things going on at the same time. The mixture of the sound with the action is what makes for the drama."

As applied in this picture, the music's sense of dislocation was used to insinuate the Ripper's madness, and the conspiracy he represented: to make him always impending. "It created a sense that you never knew exactly where or when he was going to strike."

Zaza elaborates on how his collaboration with Zittrer worked. "I wrote the music, all of it. Carl took the music, and did some very beautiful, very creative things with it. We talked about this a lot in a little house in Dorking, England. We'd decided to do it in layers, sort of multilayered pyramids. It was my music, but it was also Carl manipulating it, elongating it, squashing it sonically... He'd speed it up, slow it down, adding echo, adding echo to echo. It was all that permutating, I think, that made it work."

"We had decided that the way we were going to do this picture was so off the wall and so revolutionary that we daren't tell anybody, or they'd get nervous. What we did was, we wrote the music before we saw the movie!" (i.e. They didn't see it in continuity.)

"Now, this was a period movie, very orchestral, and some scenes would've been very difficult to fit the music to — like those of Jack The Ripper, running and stabbing. It was very dangerous. Bob Clark knew what was going on, he was worried about it, and he expressed a great interest in what Carl and I were doing. But he went along with it. He hadn't worked with me before, but he trusted Carl."

"I couldn't have done it without Zittrer," Paul confesses. "Because he has such musical taste, such a musical flair for cutting. Anyone else would've made it painfully obvious that the music was scissored." His admiration for Carl Zittrer is fully reciprocated. "Working with Paul is extremely

A little gentle persuasion? Prostitute Catherine Kessler accosts a reluctant James Mason (Dr. Watson. I presume?) on the trail of Jack The Ripper in **Murder By Decree**

While working on his own. Paul Zaza scored a punch for **Title Shot** (photo: Ron Watts Photography)

refreshing. I find that he puts all of his energies, and all of his considerable talent into the music. The result is that, in terms of production quality and all round value, both musically and economically, we got far more from Paul than I had been able to get in Los Angeles."

Both composers have been fortunate, not only in their respect for each other, but in their relationships with producers and directors, such as between Zittrer and Clark, and Zaza and the team of Rose, Iveson and Gabourie — for whom he recently wrote the **Title Shot** score. (Paul also had a cameo appearance in the film, a rare event for a film composer.) In remarks on the Regenthall team, which could also apply to Clark, Zaza says, "They're the nicest guys, the most knowledgeable I've ever met. They just make it easy, because there isn't a lot of Hollywood b.s., which I hate." These comments, echoed by Zittrer, indicate the high standards of professionalism that they expect from their colleagues on the films they undertake.

According to Zaza and Zittrer, the future for Canadian composers in Canadian films looks bright. Zaza, who has a branch of his company in Los Angeles, feels that "the people here are as good as the people there." Zittrer, who has also worked there, agrees. "Not only can we compete with Hollywood, but we are competing with Hollywood and doing it most successfully. Our technical standards are as good, and sometimes better. If you take the best, musically, of each country, you'll find they're competitive."

With composers like these in the business here, it's easy to see why. □

FILMOGRAPHY
(Features completed and/or released)

Paul Zaza

You'll Never Miss It (1976, Randall Torno)
Three Card Monte (1977, Les Rose)
One Night Stand (1978, Allan King) with Carole Pope and others (uncredited)
Murder by Decree (1978, Bob Clark)
Title Shot (1979, Les Rose)
Summer's Children (1979, Julius Kohanyi) with Chris Stone and others (uncredited)
Stone Cold Dead (1979, George Mendeluk)

Carl Zittrer

Children Shouldn't Play With Dead Things (1972, Bob Clark)
The Night Walk (aka. Dead of Night, Deathdream) (1973, Bob Clark)
Deranged (1974, Jeff Gillen, Alan Ormsby)
My Pleasure is My Business (1975, Albert Waxman)
Black Christmas (1975, Bob Clark)
Breaking Point (1976, Bob Clark) music editor
Murder By Decree (1978, Bob Clark)
Mary and Joseph (1979, Eric Till) music editor

furey knows the score

by lois siegel

Collaborating with Gilles Carle enabled singer/composer Lewis Furey to adapt his unique musical style to film. It has paid off in film credits, awards, and plenty of personal satisfaction. Lois Siegel interviews the man behind the music.

When it comes to film music, Lewis Furey doesn't fool around. The list of films he has scored is growing almost as fast as he can write. **Fantastica** was his most recent credit. Others include **Agency, Jacob Two Two, The Rubber Gun, La Tête de Normande St-Onge** and **L'Ange et la femme.** A Quebecois artist presently living in Paris, Lewis returns to Montreal whenever there's another film which requires good composition.

He first became involved in scoring music for films with Gilles Carle and **La Tête de Normande St-Onge,** in 1975. Actress Carole Laure brought Carle to The Nelson Hotel where Lewis was performing. Carle returned to the show several times and finally approached Lewis to do the music for his film.

"It was a very good experience," Lewis explains. "I developed a way of working with Carle's help. He taught me not to do illustration music for films: not to have music which just describes what is happening on the screen, but to have something which works on another level. For example, if two characters are talking and are angry at each other, not to have tension music which merely describes the anger, but to create something which brings the viewer into another world —something like the way Nino Rota worked with the Fellini movies. Not just to have a cymbal crash when someone walks into the room and slams the door or to preview what's going to happen.

"Luckily, my first experience was with a director who wanted to do research and who wasn't just interested in having emotional hooks for his movie. For me music plays an editorial role in a film. You're making a comment on what's happening. If you have a sad piece of music, a conversation, something about a relationship becomes very sad. And even if the characters are talking in the same tone of voice, if the music is punchy, dramatic, tension-building music, it could mean that one of us is going to jump up and strangle the other."

The Rubber Gun was being made at this time, an underground film with no money, being shot by Lewis' friends, Allan Moyle and Stephen Lack. They had been working on the movie for two years. "A lot of the songs on my first album had grown out of the same scene as their movie," Lewis says. "And they thought that those songs would be terrific music for their movie. Finally, we got A & M Records' permission in Los Angeles to use the tracks from the album. I went to the president himself. Since **The Rubber Gun** had no money, there was no bargaining to be done. We either got permission or we didn't. The president was a nice guy. We talked about it and decided that the movie could only help sell the record. Stephen Lack had some relationship with the company because he had been doing the cover designs for my albums, "The Humors of Lewis Furey" and "Lewis Furey". (A new album has recently appeared: "The Sky is Falling", produced by RCA Europe.)

"We got the O.K. and did a little bit of re-recording in N.Y., pulling out thematic material from the songs, leaving out the voice, using just the clarinets, trombones and violin overdubs. It was a very inexpensive way of doing a very rich score. The situation was special. I don't think you can usually get a good score by pulling songs from record albums, but their film was semi-documentary and it worked —in the same way as in **The Harder They Come.** I can think of two other occasions when this method worked well —in one Robert Altman film with Leonard Cohen's songs, and then in **Harold and Maud** with Cat Stevens' songs."

Lewis learned the film business quickly. When he started composing, he considered the budget of the movie he was asked to score. "If a film costs $300,000 you don't ask for the same amount as you would for a film that costs $8 million." With this background he would set his price and get what he asked for.

Later, he met other composing veterans like John Barry, and learned what kind of deals Barry made with Dino DeLaurentiis for **King Kong.** "Which obviously wasn't the same deal I was making with Cinepix for scoring," Lewis admits.

He is always careful to retain some rights to his music. "I believe that if you write something, at least some of the copyright belongs to you. It's very complex, the royalties systems for movies. In different countries you're paid in different ways. In America, for instance, every time a movie plays in a theatre you are not paid again. In France, when a movie plays in a theatre, the composer has a percentage of every ticket that is bought. There are lawyers who can help you negotiate the fine points of contracts."

Learning to score for film, Lewis explains, "There's a mathematics which is very easy to learn. The film runs at 24 frames per second, and by multiplying and dividing, you can find out how many bars of music there are to a given number of seconds."

For **Normande St-Onge** Lewis composed the music to a rough cut. Carle was willing to do a little more cutting with the music, so they spent three weeks, ten hours a day, working with the picture and music, trying out a lot of

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Lois Siegel has just completed principal photography on ***A 20th Century Chocolate Cake*** *—a 'no-budget' feature film*

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Carole Laure and Lewis Furey teamed up with a cabaret-like show which wowed Paris last year. and took first prize this year in Quebec at the 1979 Gala de l'industrie du disque et du spectacle (photo: Lois Siegel)

different things. "That was excellent —working with people who are willing to spend that time— it's a tremendous luxury. Carle's film **L'Ange et la femme** was done the same way.

"**Jacob Two Two** was not. It's a picture that was very precise. There's a bit two minutes and 32 seconds long, and the music had to be scored exactly that way. Also, because film is big business, deadlines are mandatory. A company is opened for a short period of time and the production has to be ready for a certain day. **Agency** didn't have an exact day for which they needed the music because the film was pre-sold in almost every territory. They didn't need it for Cannes, so they were fairly loose. They knew I couldn't work in april because I had a series of shows in Paris, so I did a bit of composing before April and did most of the scoring in May. I have always been hired before the first day of shooting on any particular film. Therefore, I have had a long time to consider the project. I usually see rushes, or rough cuts, and even go on the set occasionally, so the ideas and themes are running through my head for months before it comes time to do the actual scoring. Usually there are three weeks of recording: I don't mean ten hours a day — maybe a day of three hours, a day off, a day of eight hours, three days off."

But how does a director approach a composer like Lewis Furey? "If you're interested, they send you the script. You meet with the producers and the directors, and you talk about what they have in mind. And you see if it corresponds at all with what you feel capable of doing. If they came to me and said 'we want this to sound like Henri Mancini, but we can't get Mancini, do you think you can do it?' I would be very loath to do it, because I don't think I effectively sound like Mancini, and the effort to do it wouldn't be worth it to me. I don't want to do films for people who want a score that sounds like something that has been done before. Also, now, as I do more scores, I'm more particular about whom I work for. I like to do scores that are going in the same direction as what I'm into."

Lewis concludes, convincingly, "It fascinates me to do music for films." □

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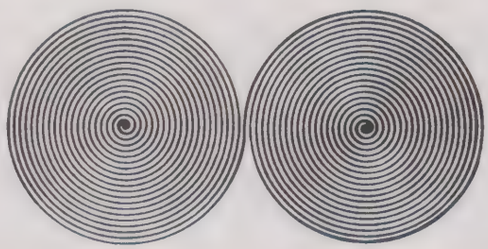

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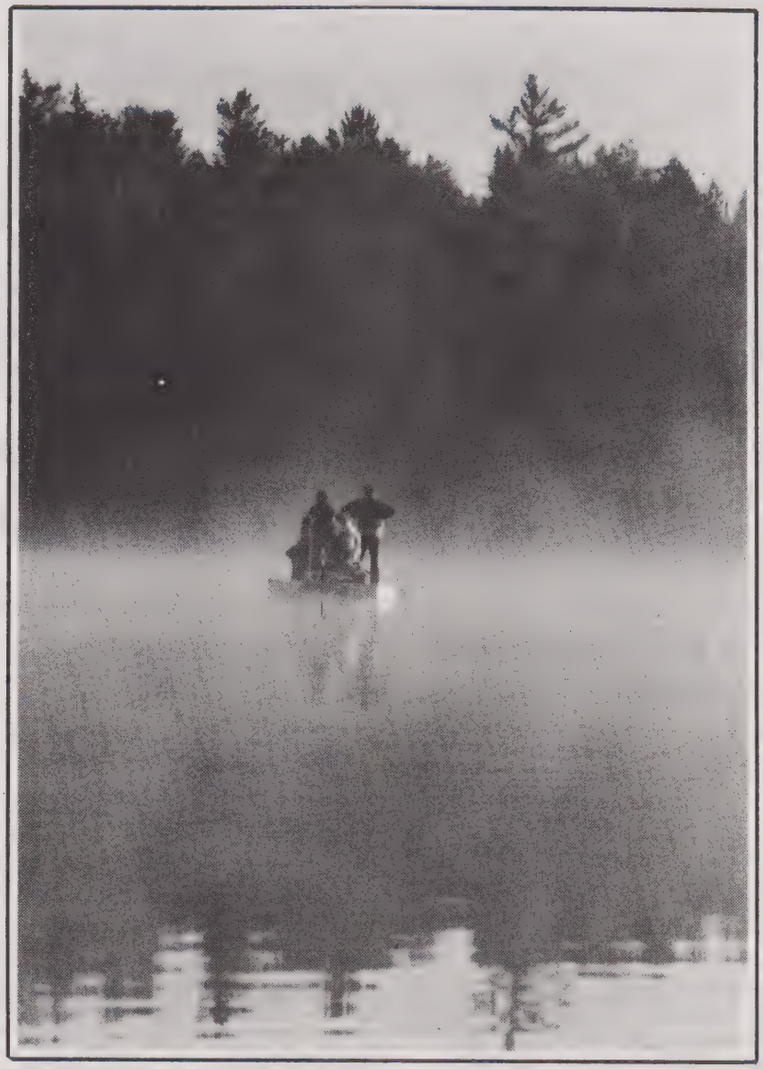
soundscape in concert

by robert paton

Noise pollution is part of modern life. But in *Music For Wilderness Lake,* Fichman-Sweete Productions lets nature have its say... In response, a soundscape solo at dust and dawn.



Striking the right balance, composer Murray Schafer and the recording crew adrift on Wilderness Lake

"Nature wanted the film to be made," muses Larry Weinstein as he perches himself on the edge of a stool. Barabara Sweete quickly interjects, with a frankness she often displays, "The whole point of this film is to express the interaction of two sound environments: the natural and the created." Meanwhile, Niv Fichman has turned off the droning hum of the editing machine. As he slides back into his chair, there is a slight lift to his eyebrows: the rushes of their latest work-in-progress, **Music For Wilderness Lake,** have just been viewed — and they're proud of it.

But their work is only half-completed; still to come are the arduous hours of confinement in the editing room. Spirited and confident, this trio of young independent filmmakers is certain that the post-production work for **Music For Wilderness Lake** will be finished by February 1980, when the public will have its chance to screen this unusual and interesting film essay.

Aimed at an international television market because of its unique sound capabilities for Simul-Cast reproduction, the film explores the juxtaposition and interaction of a musical composition performed on nature's own sound stage.

In co-operation with one of Canada's leading composers, R. Murray Schafer, who originally conceived the idea and the music, Fichman-Sweete Productions assembled twelve trombonists, an experienced film and sound crew, then set out to film **Music For Wilderness Lake.**

"Soundscape," a term coined by Mr. Schafer, refers to the collection of sounds within our environment. But, because our world is often nothing more than a "sonic sewer," we, its diseased inhabitants (victims of sound glut), remain unaware of the *true* sounds that exist in our surroundings. **Music For Wilderness Lake**, as the visual statement of this concept, conveys the spatial, concentrated chant of nature, free of sound garbage.

The transmutation of actual sound to recorded sound is of primary importance in the making of such a film. Under the experienced direction of Timothy Wilson and John Reeves, the film was able to achieve its proposed design.

The trombone choir, a group called Sonare, was divided into three separate parties and positioned around the perimeter of an isolated lake amidst the colourful September scenery in the remote countryside near Bancroft, Ontario. Their objective: to play a slow, meditative, musical language, then allow the elements of nature to answer.

Floating near the three groups of trombonists were a corresponding number of canoes equipped with recording facilities. But these were only back-up systems. The master recording system (along with R. Murray Schafer directing the trombonists with coloured flags) was located on a raft in the centre of the glassy lake. The body of the film's sound was supported by a bizarre piece of recording machinery — the Kunstkopf microphone.

Niv Fichman explains this unique instrument: "The microphone is shaped similar to a human head: it records spherically. So, the listener who is prepared with a set of headphones would be likely to hear the cry of a bird that

Barbara Sweete and Niv Fichman enjoying a break on location at Wilderness Lake (photo: Steven Veale)

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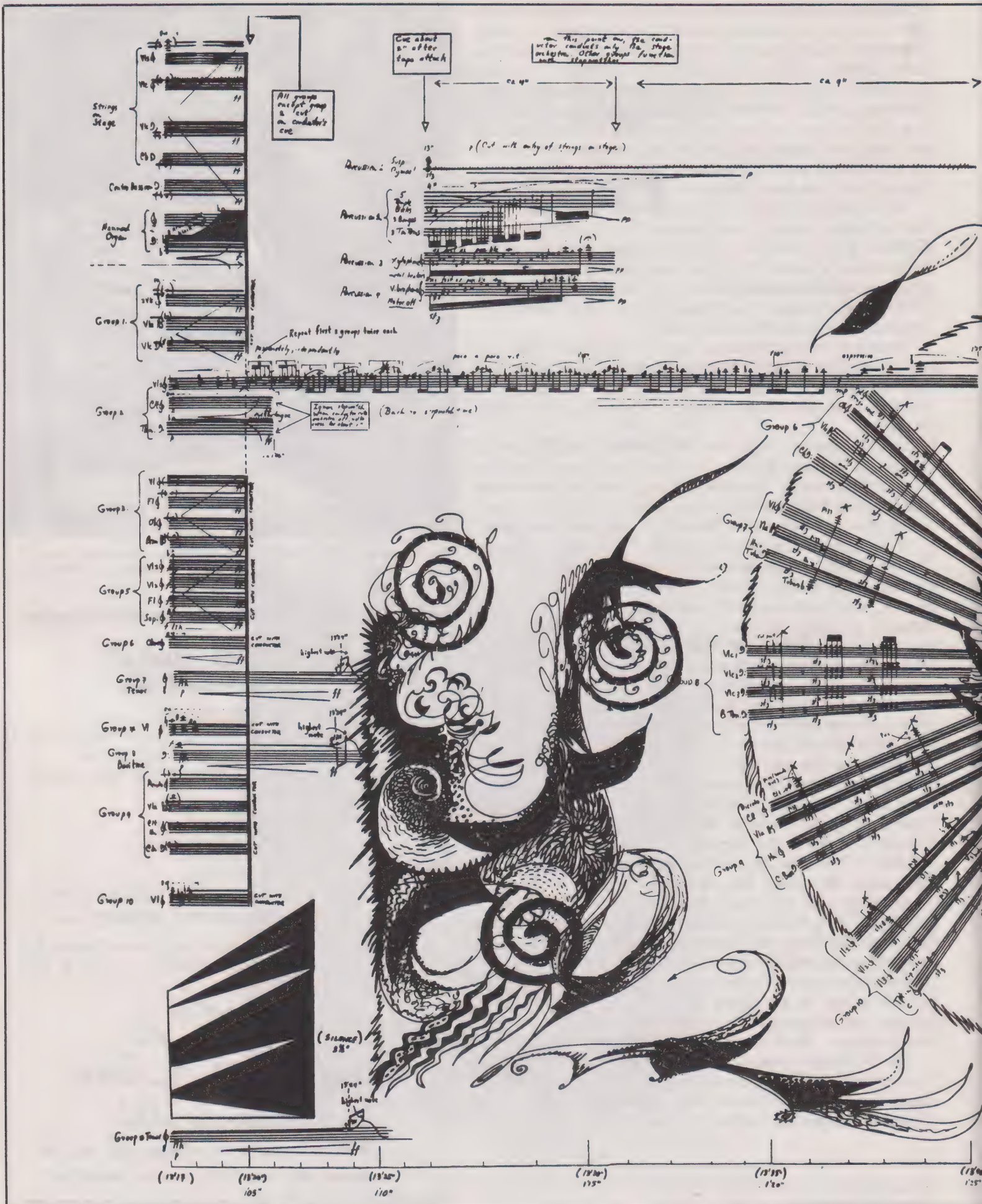
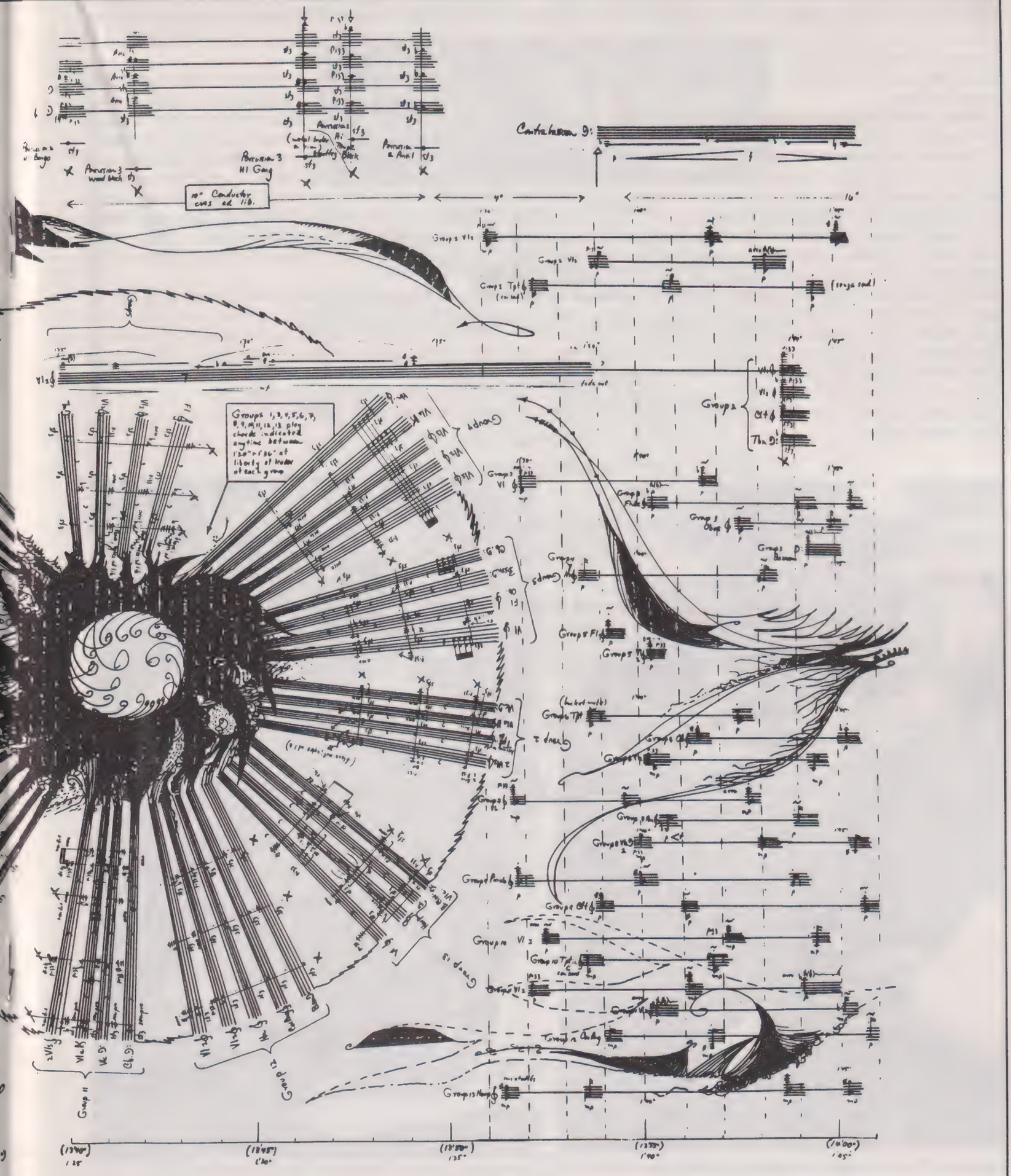
Robert Paton is a musician, composer and free-lance writer living in Toronto.



Murray Schafer's score, designed to elicit wilderness sounds in res



ponse to trombone choirs, to be recorded from the centre of the lake

has flown overhead, the conversational voice of someone standing within a few paces, or the crackling of gravel beneath a pair of boots passing along a country road." Through this microphone, all sounds are duplicated in their respective positions to the human ear upon the recorded tape.

Music for Wilderness Lake is performed in two movements: the first at dusk and the second at dawn.

"We also considered a soloist performing on the raft in the middle of the lake," says Niv, "but in the long run, we felt that would defeat the purpose. The lake and the sounds around it — that's the soloist."

Fichman-Sweete Productions' involvement in the close relationship between film and music did not develop overnight. Two years ago, with aid from York University, Niv Fichman and Barbara Sweete (before the arrival of Larry Weinstein), produced a twenty-minute film: their first major work, **Opus One Number One**. Since its completion, this film has been widely recognized by many international film festivals. It documents the growth and development of three young classical musicians; a pianist, cellist and violinist, as they familiarize themselves with a Beethoven sonata.

Soon, Fichman-Sweete Productions will find themselves in a north-Toronto high school to film a student opera by Raymond Pannel, in co-operation with Multi-Lingual Television.

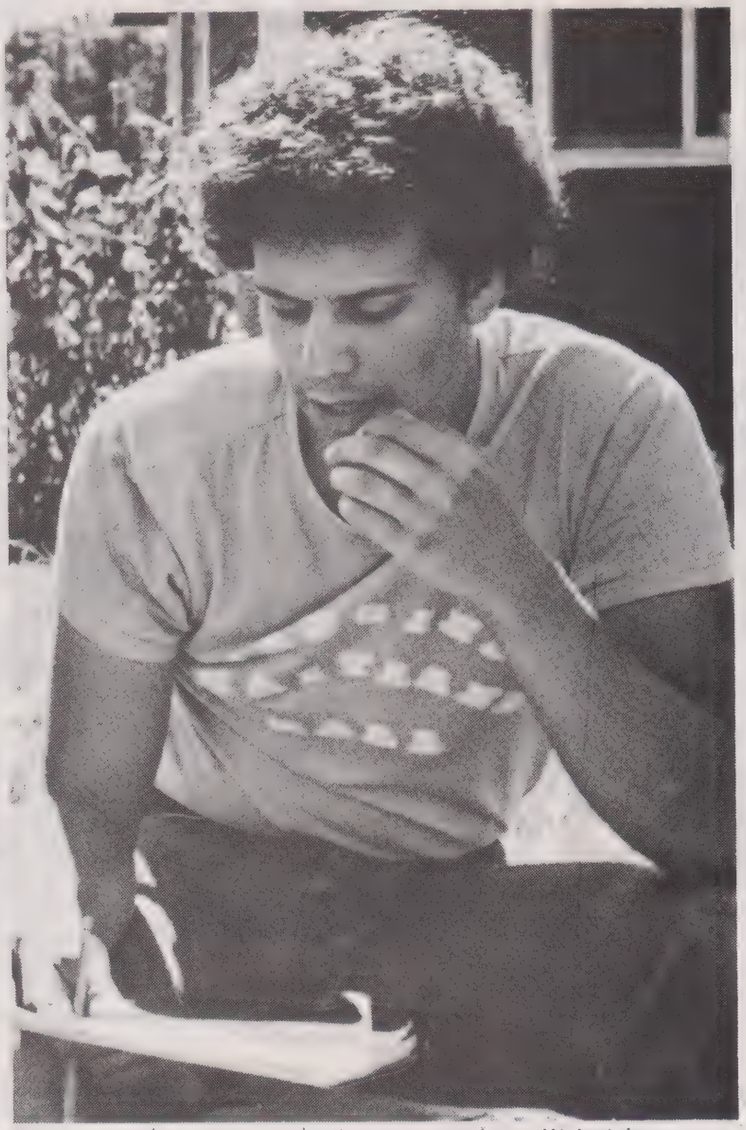
Although concerned about pursuing the relationship between film and music, Niv, Barbara and Larry are not prepared to be labelled or limited to working in that one field. **Garney Willis** is their testament to this fact. Based on the true-life antics of Barbara's grandfather, the film is an inviting portrait of an 85 year-old's refusal to allow age to interfere with his self-determined lifestyle. But plagued by inadequate post-production financing, **Garney Willis** remains on the editing table. As Niv explains, "Even if we have to dig into our own pockets, **Garney Willis** will be finished."

That said, Niv twists his director's chair around, so that once again it faces the editing machine. Larry slowly lifts his stool and places it closer to the centre of attention. Barbara resumes her position to the right of Niv as the editing machine comes to life and the rushes of **Music for Wilderness Lake** wind between the reels.

For this trio, it's only the beginning.

□

Composer Murray Schafer in a **Music For Wilderness Lake** "soundscape" rehearsal (photo: Steven Veale)



Musing over his notes, production manager Larry Weinstein (photo: B. Stewart)

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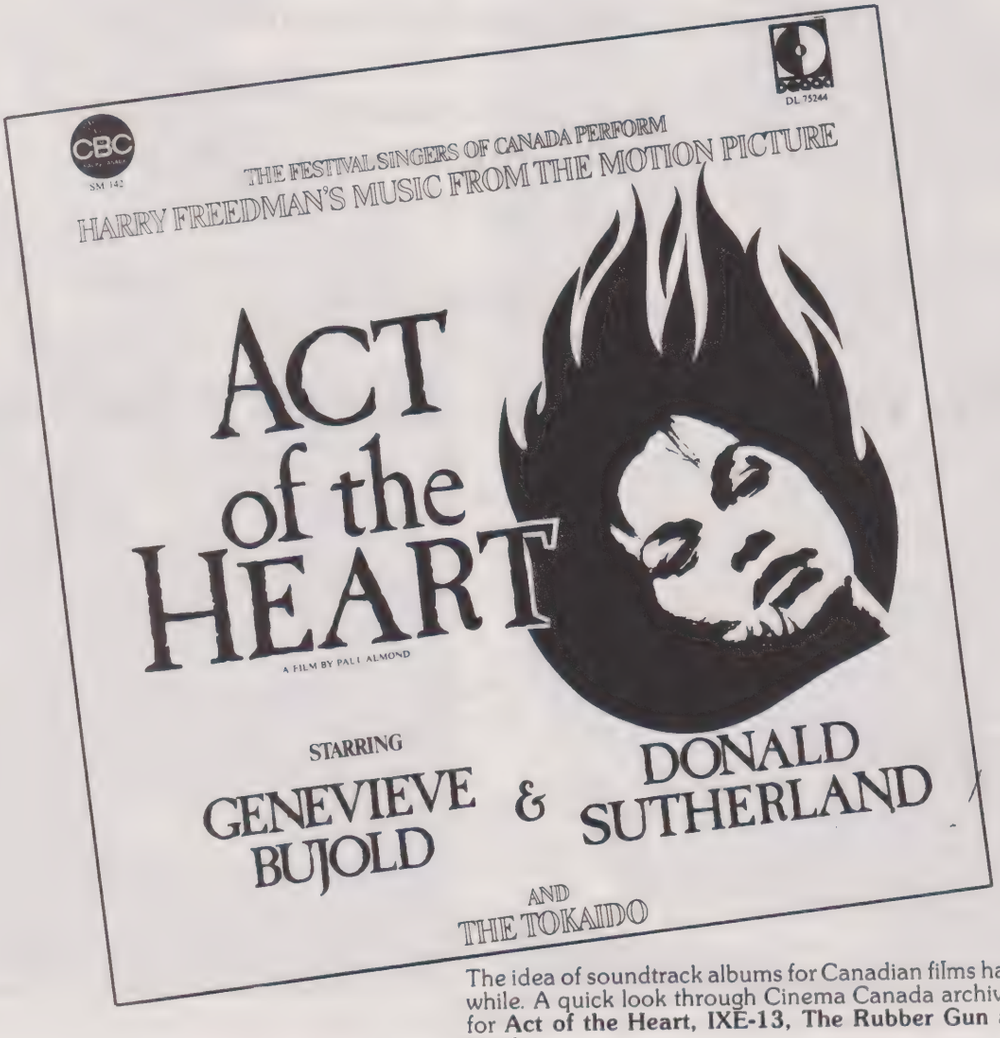
it's mainly because of the music

by bob hahn

Think of *Saturday Night Fever* —and you'll appreciate the potential of a movie soundtrack. The Canadian film industry may be booming but, as Bob Hahn explains, it has yet to exploit that lucrative resource, film music.



The idea of soundtrack albums for Canadian films has been around for a while. A quick look through Cinema Canada archives revealed albums for **Act of the Heart, IXE-13, The Rubber Gun** and **Le Martien de Noël...**

Film music, its ownership, and the aggressive promotion of soundtrack copyrights has been all but neglected by film producers in Canada. The free publicity garnered for a picture as a result of the broadcast exposure of songs, or excerpts from a film score, is impossible to measure; especially when one looks at No. One hit records such as "Nobody Does It Better" by Carly Simon from **The Spy Who Loved Me**, or the two hits by Barry Manilow from **Foul Play**. Art Garfunkel's "Bright Eyes" from **Watership Down** was a No. One record on the U.K. record charts for six weeks this past summer. Last year's Academy Award soundtrack from **Midnight Express** included a segment called "Chase" which was on the Disco and Top Ten record charts for months. The list goes on and on.

The traditional orchestrated score was not made obsolete with the advent of the 'Title Theme/Hit Song' approach — it still works too well for many types of pictures. However, the base for motion picture scores is broadening with the growing realization of how the music and film industries complement each other.

Little wonder then that astute U.S. film producers saw the value of copyright ownership early and moved into music publishing and the record business. Successful film copyrights became a tremendous source of added revenue for their owners. Two very recent examples are **Grease** and **Saturday Night Fever**, where soundtrack album sales and other copyright earnings grossed more than the pictures themselves.

If you were the owner of the copyright in such songs as "Lara's Theme" from **Doctor Zhivago**, or "Laura," "Third Man Theme," "High Noon," "Everybody's Talkin' At Me" from **Midnight Cowboy**, "Mrs. Robinson" from **The Graduate**, or the film output of Henry Mancini, Burt Bacharach, Quincy Jones and John Barry (James Bond series), you'd probably own one of the most lucrative publishing catalogues in the world.

If, as a film producer, you are involved in foreign co-production or, if your picture is slated for release outside of North America, and if you own the copyright to the film score, theatrical earnings on the soundtrack film score accrue to the copyright owner, based on a percentage of box office sales. Further copyright earnings accrue, worldwide, when records are either sold or performed. 'Cover' records by other artists of songs from a film score are another source of revenue. There are over 280 'cover' records on the theme from **Love Story**.

A film is not just the screenplay and box office stars, it's a whole series of moods and emotions to which people respond. It is a finely-tuned balance of sight and sound. Music is an important part of this balance and a composer can make a more meaningful and more valuable contribution to any picture if his creative input is considered early.

In Canada, invariably, the picture is shot and then the decision is made with respect to music. At that stage, a number of problems confront the composer. He has to work with both time and budget constraints. These pressures are responsible for many music soundtracks which could have been better. Good composition requires the time to create and record.

Bob Hahn Productions has produced music for over 1,500 radio and television commercials in both English and French, as well as industrial shows, documentaries and television themes.

"Mainly Because Of The Meat" was a campaign to 'wear well': it ran for almost eight years on radio and TV in both languages and the copy theme is still being used.

Other campaigns were created to be treated in many different ways, i.e. "du Maurier," where 39 separate sessions were recorded. Each campaign needed a different creative approach.

The requirements are creativity, discipline, communication. In a television commercial, it all has to be said in 58 seconds and it is not uncommon to have to catch as many as 15 or 16 specific cues in that time. Very seldom (unless it is animated) does a musical segment in a motion picture require catching more than four or five cues. Composers with a background in commercials have little difficulty adapting their craft to feature films. The mathematics of 24 frames per second, metronome timings and click tracks are common to both feature films and television commercials.

In the advertising medium, composers have acquired the necessary discipline to conform to the objectives of the campaign. They become part of a team all striving for the

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Bob Hahn has been in the music business in Canada since he was a child performer. He operates a music production house, servicing advertisers and their agencies, and owns and manages two record labels and a group of music publishing companies. He is a composer, song-writer, orchestrator and businessman.

same results. The same requirements should apply to feature films. If there was more communication, earlier, the composer could undoubtedly use his expertise more creatively.

One last point in relating the advertising business and the film business. There are many advertising campaigns running in Canada where the budget for the production of music exceeds the music budgets for many multimillion dollar films.

There are very few pictures being produced in Canada which can't have a commercially exploitable soundtrack. This can only be achieved however, if the composer is consulted early in the planning. Most screenplays have a wealth of material where the story line can be transferred into lyrics and set to music. Even when the song is not part of the screen play or heard as part of the picture content, in many instances it can be used over opening or closing credits. This adds another dimension to the soundtrack value and provides the producer with the vehicle for free broadcast exposure.

Canada has the expertise to make this all come about but until film people realize the importance of music both in terms of dollars earned and free promotion, music will continue to be only a necessary evil in the film budget.

In reviewing a number of prospectuses for Canadian films, there is one with a budget slightly under $3 million. A mere $35,000 has been set aside for music. The prospectus goes on to promise the investors added revenue from the sale of a soundtrack album. Unless the intent is to use a string quartet, this is doubtful as there are step-up fees to all talent for this added usage. The starting point for a well-produced contemporary album today is somewhere in the order of $50,000, including both the creation and the production of the music and these costs can easily go to a quarter of a million dollars. To budget approximately one percent for music in a picture is unrealistic.

To maximize the value of music in Canadian film scores, both esthetically and commercially, the following problems must be solved and when they are, the entire film industry, including the composers (and more importantly, the investors) will benefit.

- Communication must be improved between the people who make pictures and the people who make music.
- A more realistic dollar figure must be allotted for music when film budgets are being assembled and this budget must be adhered to when unforeseen production problems lead to cut-backs.
- The Canadian film industry must look to proper musical copyright promotion as another source of income. This would undoubtedly be looked on with favour by Revenue Canada, the Secretary of State and the CFDC, as it will mean the greater portion of all copyright earnings will flow back to Canada.
- Competent people must administer this function — people who know this business. A good film music publishing company is more than a repository for a film score. The copyrights must be aggressively exposed and promoted to other potential recording sources.
- Worldwide record distribution networks exist to release, promote and market film soundtrack albums. The experience gained through our own record company, Rising Records Limited, has shown how crucial it is to be able to evaluate the advantages and disadvantages of the many types of distribution agreements available.
- In negotiations with international film distributors which have an affiliated record company or a publishing arm, the Canadian film producer should consider alternate choices and not necessarily limit himself to their related companies. The different territories where a picture is scheduled for release will determine the strengths and weaknesses of the avenues open for consideration.
- The time factor between film release and record release is critical. In marketing a soundtrack album, the needs of the record market and those of the film are quite different. With the right expertise and sufficient communication, the soundtrack can effectively serve two purposes.

The film business in Canada is a burgeoning industry. Tax laws have created a healthy climate for investors. Our film product is being given a chance in world markets. We are developing expertise in the many allied crafts. A truly wonderful opportunity exists for continued development. The value of good and marketable soundtrack albums must not be underestimated. It is another weapon when negotiating for distribution. In a high risk business, it is important that all exploitable elements be looked at and music is certainly one of these elements.

Music is one of the six points required for feature film certification. Despite this, the issue should be, how to turn, what has historically been an expenditure in a film budget, into an added source of revenue. Pre-planning, communication, adequate film music budgets, all require attention. The Canadian film industry is getting what it has been paying for and to date, Canadian film music hasn't earned its keep. □

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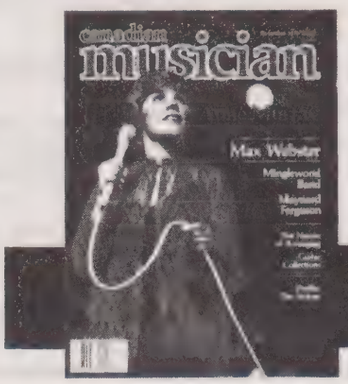

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'canned' music: but can you tell?

by chris stone

To the purist, 'canned' music may never measure up. But for many, the modern stock music library means that 'What you hear, is what you get' —and often, that's exactly what you want.

Most producers, if they have the budget, will have original music especially composed for their production. On many occasions, though, the money is not available and the producer must fall back on pre-recorded ('canned') music, either from commercially-original discs or from stock music libraries. Even when original music is composed for a production, it is often easier to obtain pre-recorded music for scenes which require "source" music, possibly in a restaurant, club, or bar, or even to simulate a TV show. Library music records are not sold to the general public, as are the commercially available discs.

In order to use pre-recorded music in a film, television, radio or A/V production, a synchronization licence must be obtained from both the music publisher and the recording company. This can be both a costly and a time-consuming procedure, but failure to obtain this licence is an infringement of the copyright act.

As an alternative to using commercially available discs or original music, stock music libraries were created by music publishers in the late thirties and early forties to assist a producer with easily accessible, low cost music specifically recorded for background use. Since that time, library music publishers have manufactured their own recordings, initially on 78 rpm. discs, but more recently on both 10" and 12" LP's. The music is licensed on a non-exclusive basis, and synchronization fees are kept low. As the music publisher and the recording company are one and the same, a producer need only apply to one company for a synchronization licence (ie. the company from whom he obtained the music).

There are approximately one-hundred music libraries available from around the world, offering virtually every musical style imaginable. Most library music publishers have listening facilities on their premises. A minor disadvantage of this is that you are limited to their library only. There are, however, other companies and/or studios that carry a variety of libraries, thus enabling a producer to find a wide cross-section of music in one location. Many of these companies charge a music selection fee and the usage rates are somewhat higher than those of the music publisher. The music supplier will give the producer a list with all details of music taken (disc number, title, composer, etc.). When a producer has made his music selection and incorporated the music into his production, it is then his responsibility to prepare (or have his editor prepare) a music cue sheet. This will list, in the order used, every selection of music, including the duration of use, the title of the production and type of licence required (television, theatrical, etc.).

The cue sheet will then be sent to the music supplier(s) in order that he may supply the producer with a music synchronization licence. A copy of the music cue sheet must also be sent to the relevant performing rights society, either CAPAC or PROCAN, so that these societies can pay the correct performing fees to the composer and the music publisher for any broadcast or theatrical use.

Chris Stone is associated with Chris Stone Audio Productions Ltd., and The Music People Ltd., in Toronto.

A producer must ensure, for his own protection, that the music supplier gives him a valid music licence. Failure to have such a licence could lead to a lot of problems and possible legal action.

Many producers have the impression that stock music libraries are full of boring, old-fashioned "backgrounds." Today, nothing could be further from the truth. Most libraries contain a wide range of music in all styles, from the heavy rock and disco sounds to classical, as well as authentic ethnic music possibly unobtainable elsewhere, except by an original score.

Library music titles have been used as theme tunes for well-known television series, and have also gone on to become hits in the commercial market. Some libraries carry a selection of well-known classical works by famous composers and others produce semi-classical selections "in the style of" Bach, Mozart, etc.

Most people are not aware that the majority of composers of library music are well-established figures in the film, television and recording industries. They are knowledgeable about the problems and requirements of film scoring and thus compose library music with the producer/editor in mind.

Here are a few pro's and con's to keep in mind when considering library music:

PRO'S

(a) You know what you are getting (you can hear it right away)
(b) Instantly available (no waiting for composer or studio time)
(c) Low cost (and you know the price in advance)
(d) Wide variety (solo guitar to full symphonic comedy to space)
(e) Easy licencing (usually from one source)

CON'S

(a) No exclusive use of the music (others can use it)
(b) You cannot change the instrumentation (you get what you hear)
(c) Occasionally pressings are poor and sometimes master tapes are not immediately available
(d) Limited number of variations of a single theme

Remember, stock music libraries have been produced with the film, radio and television industries in mind. They are a valid alternative and will surprise many producers who are not fully aware of what is available. If you would like further information and addresses of library music publishers and their agents, you can contact the Library Music Committee of the Canadian Music Publishers Association, Suite 702, 111 Avenue Road, Toronto, Ontario M5R 3J8. □

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the synthesizer
the mockingbird of instruments

by glenn morley

To the layman, the 'synth' sound is straight out of science fiction. But Glenn Morley demystifies the synthesizer's unique electronic nature in this practical guide for the filmmaker.

Mastering the 'synth' has meant success for one of Toronto's hottest, electronic rock groups. F.M Here, they take a break from composing the score for **Circle of Two**, to double as a blue-grass band in the film

Synthesizer. It is a word that conjures up images of rock bands with vast arrays of paraphernalia winking little red and green lights at you in the dark, all held together by what seems to be enough electrical wire to lay the trans-Atlantic cable three times over.

Or... it is a word reminiscent of Walter Carlos' enormously successful "Switched-On Bach," which you either enjoyed for its humour and clarity, or hated for its violation of Bach's intentions.

Or... if you're a filmmaker, it's a word that inspires hope for your latest project: with that $1.73 you have left in your post-production budget, you just might be able to get a score that sounds like **Apocalypse Now!**

Few words have had such a meteoric rise in public usage and acceptance, while simultaneously generating such confusion. The sources of this confusion are many and varied. Frequently, the terms associated with synthesizers (synths), such as Moog or Arp, are tossed off indiscriminately by D.J.'s, or in the notes on album covers, or by music reviewers who are themselves unfamiliar with what, exactly, the terms refer to, and consequently compound the dissemination of misinformation.

The reasons for the confusion are understandable, but the manufacturers of synthesizers don't make things any easier by individually adopting their own terms for what are essentially the same functions. With the increasing use of synths in every conceivable kind of music, it's not surprising that film composers are following suit; not only for the almost unlimited scope of tone-colours which can be produced, but also for practical, economic reasons.

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Unlike conventional instruments (violins, trumpets...), which have a recognizable size, shape, sound and construction that are constant — in fact, the definition of what those instruments are — synthesizers are less a standardized physical object than a collection of certain electronic modules which each manufacturer assembles as he sees fit. Hence, when you hear a musician talking about an Arp or a Moog, he is not so much referring to a type of instrument, as to the form that the synthesizer takes in the hands of manufacturers by the names of Arp and Moog. True, many synthesizers don't *look* at all alike (some don't even have keyboards), but they are still, essentially, the same instrument because they all contain the same basic elements; sources of sound, treatments of those sounds, modulators and controllers, and amplifiers. All of these elements are electronic in nature. The sounds that we hear from the synth are the result of manipulations of electronic signals that are finally converted to an audible sound in the last stage of the process, the same process as in an electronic organ. And no matter how hotly the purists dispute it, the two instruments are closely related: though there are, of course, substantial differences in both the way these instruments are constructed and the manner in which they are played.

In order to understand how a synthesizer creates sounds, it is necessary to know what sound *is*. Recalling high school physics, sound is created by vibrations which are transmitted through the air to your ear, which translates these vibrations into a form your brain can recognize. In all naturally occurring sounds of a simple nature, these vibrations have a frequency (pitch), an amplitude (loudness), a timbre (tone colour), and an envelope (shape). These are the elements which the different modules of the synthesizer control.

Synthesizers generally have two sources of sound: oscillators, and white noise generators — although any electronic signal of an audio nature, such as that from an electric guitar, can be and are used. The oscillators produce different types of wave forms: sine, ramp, sawtooth, and square — each one possessing different tonal characteristics, because each wave form emphasizes different overtones for a given pitch. The frequency, or pitch of the oscillator, can be controlled by another electronic signal, for example another oscillator, or keyboard which generates different voltages for each key. In most cases, the changes in pitch which the keyboard effects on the oscillator correspond to the changes in pitch between keys on a conventional keyboard instrument, such as the piano. Hence, there is a familiar point of reference for keyboard players.

Next, the signal from the oscillator is passed through a filter, which either diminishes or deletes certain portions of the signal, or emphasizes others, thereby changing the tonal characteristics of the sound. Like the oscillators, the filter can also be changed by external signals such as another oscillator or a device known as an envelope generator. This module gives a "shape" to the sound, in that it controls the attack, decay, sustain, and release of the

Glenn Morley, partner in Morley Shragge Multi Media Music is a composer, arranger, conductor and musical director who has been active in the Canadian theatre and T.V. scene for several years.

sound in both the filter and the amplifier. In this final stage of the signal processing, the sound is converted into a form which is either recorded on tape, or sent to a speaker in a form which the ear can understand.

This is the path that the signal would take in the construction of a sound on a monophonic synthesizer: that is, a synthesizer which can produce only one signal from the keyboard at a given time. There are several other types of synthesizers available on the market, as well as a number of hybrids and auxiliary pieces of equipment. Two of the most significant developments in recent years have been the poly-phonic synthesizer and the hybrid guitar synths. The poly-phonic units are able to produce several notes simultaneously, creating the possibility of chords. The guitar synths, although more complicated electronically, can be regarded functionally as a conventional synth where the keyboard has been replaced by a guitar.

The most important piece of auxiliary equipment for the synthesizer composer, aside from a tape recorder, is the sequencer. This device allows the composer to construct a pattern of notes which will automatically repeat in a cycle of the composer's choosing. The most recent developments in the field of sequencers incorporate digital, electronic microprocessors, such as are used in calculators and small computers, to produce patterns which can be hundreds of notes long.

Although it is possible, given enough time and a sophisticated enough synth, to duplicate the sounds of almost any instrument, it is usually extremely difficult to duplicate on a keyboard the manner in which a given instrument might be played. The instrument is much better suited to creating sounds unique unto itself, and these are limitless. This brings us to the aesthetic question of how the synthesizer is used in a score. For composer Ben McPeek (**Catch the Sun, The Rowdyman**), "The most successful use of synthesizer seems to be in conjunction with live players." John Mills-Cockell, a prolific composer of scores for film and television, is known particularly for his use of synthesizer in his work. However, he points out, "if a film really calls for strings, I won't use a string synthesizer... it can't achieve the same effect." In fact, the message from most composers who use synthesizers in film scores is: use them for the unique properties which they can bring to your film, not for cutting costs on the number of musicians employed.

One final point to remember: much of the synthesizer music heard today comes from the rock world. Rock may indeed be the appropriate music for a particular film, however, there is a growing tendency for filmmakers to hire rock bands to write their film scores, a situation for which most rock bands are ill-prepared. In a situation where the filmmaker is quite sure that the rock synthesizer sound is what is needed for his project, he would be well-advised to hire not only the rock band that he has in mind, but also an experienced film composer, preferably with a background in electronic music. The composer can then lead the band through the intricacies of dramatic underscoring without sacrificing the band's sound, or wasting expensive studio and musician hours in experiment, trying to fit the music to the picture. In this way, the best interests of the picture are served — and doing it right the first time is always cheaper. □

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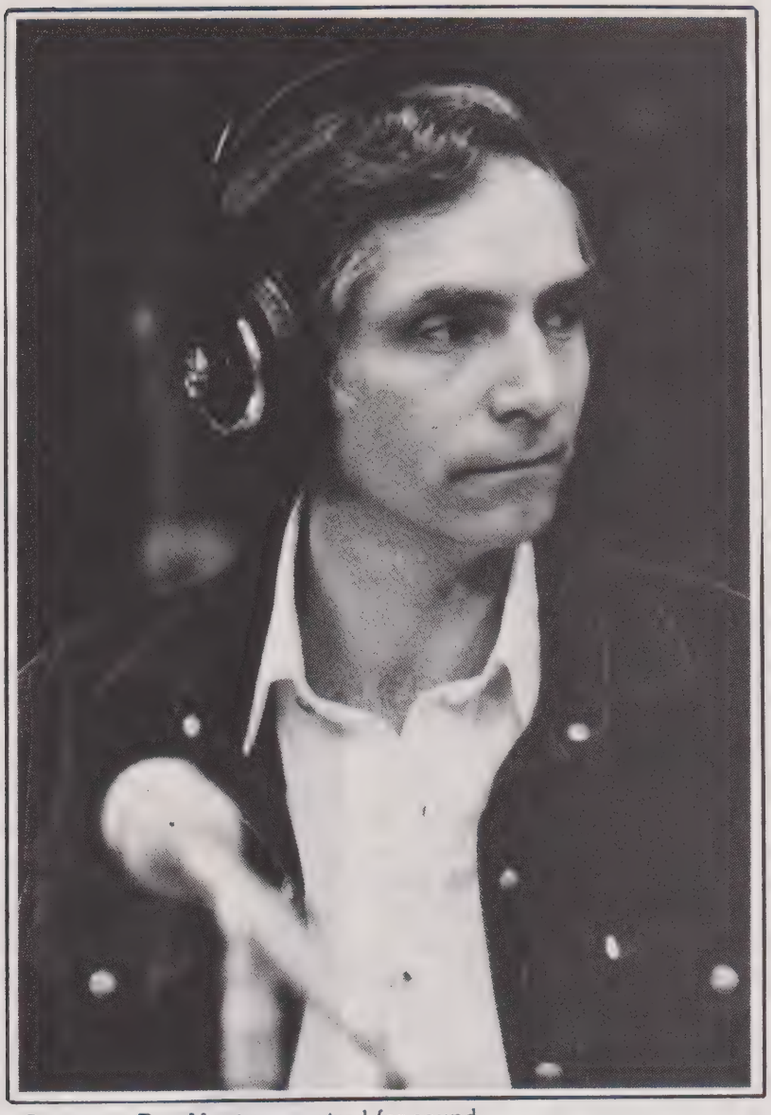
the t.v. composer's untapped potential

by connie filletti

Canadian composers have the talent, but as Connie Filletti explains, a greater musical literacy is needed before the industry can exploit it.

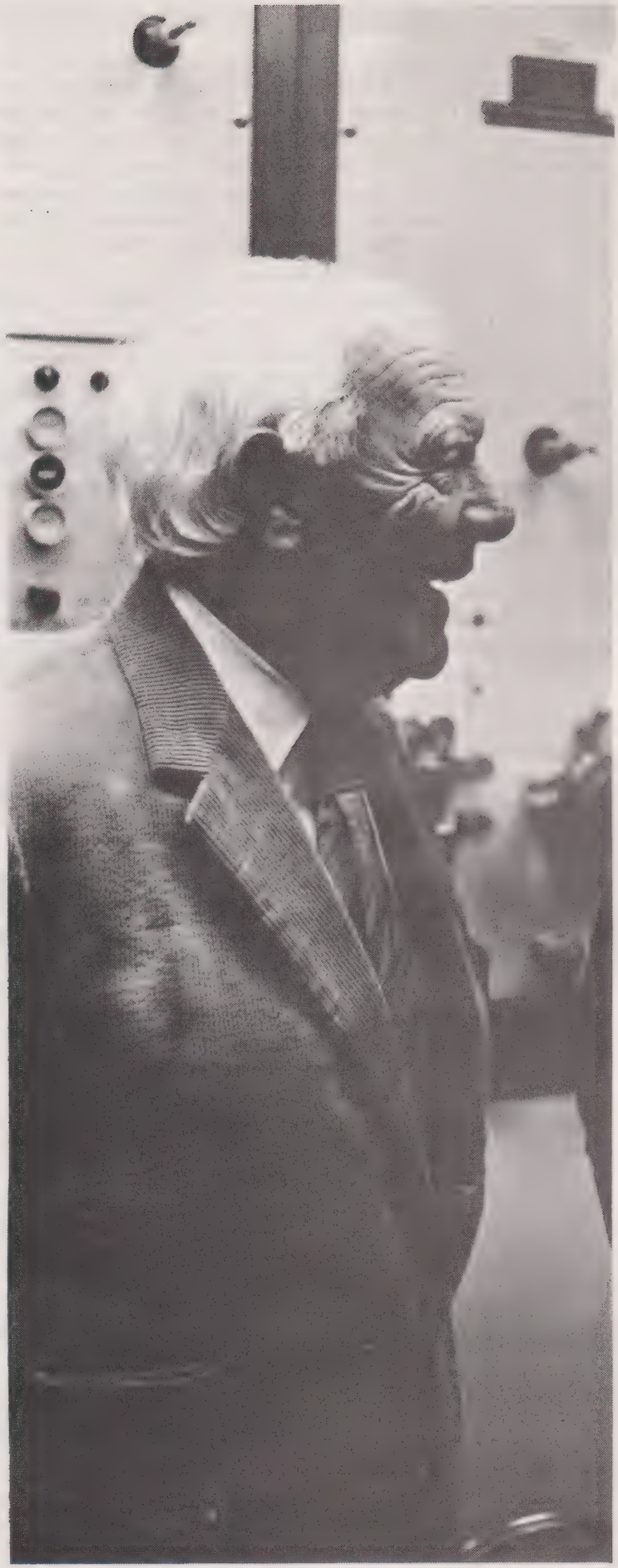


Composer Ron Harrison —wired for sound

Composers have been writing original music for television ever since its invention. But only recently are Canadian composers enjoying steady employment in the industry, and the recognition that they are among the most talented and creative composers in North America, if not worldwide. However, some very real problems still face our composers wishing to work in this medium. The importation of 'big names' from Hollywood, to score television films, is the continuing prejudice of many Canadian producers. The use of stock music is yet another all too common stumbling block for composers. It is often relied upon for economic reasons: producers can save money by going to stock music libraries. But unfortunately, a significant number of Canadian composers simply do not realize the important role original music can play in a production.

Victor Davies, President of the Canadian League of Composers, believes that musical illiteracy in the television and film industry is a global situation, but not a deliberate conspiracy against composers. Davies is quick to point out that film people are, after all, visually oriented, hence their insufficient knowledge about what is happening in music from a composer's point of view. Harry Freedman, one of Canada's most distinguished composers, and a founder of the recently formed Canadian Guild of Film Composers, agrees. Freedman hopes a more musically knowledgeable class of producers will develop in Canada, although he notes that there are already exceptions to the musically illiterate producer. Regrettably, those who *do* know what they want, still harbour the notion that someone famous must be hired to achieve the desired results. As Freedman explains, this is not always the answer. Writing a music score is a specialized venture with many facets. Someone in the business may have a reputation for being a great songwriter, but he may be totally incapable of writing dramatic music — that's the job of a composer. This difference between songwriting and composing is rarely understood by producers and the general public. As a result, some "dreadful scores," says Freedman, have been written by famous names simply because of a lack of knowledge and communication between the two industries.

Ron Harrison, who has been composing for the last twenty years, and whose television credits include **Matt and Jenny, Audubon Wildlife Theatre** and **Adventures in Rainbow Country**, is "very optimistic" about Canadian producers reaching the point where they will attach more importance to music in television and film. Harrison faults the industry for its "reluctance to get serious" about the valuable effects original music can have on a television film or series, and for the fact that setting aside a budget for music is usually a producer's last consideration. Still, Harrison admits that budgets *are* getting larger and some producers are "very well aware" of what music can do. But he estimates that we are some twenty years behind the Americans in developing an original T.V. music. Through experience, producers will, however, eventually accumu-



John Mills-Cockell recently received the CFTA award for his music in **The Newcomers**

Connie Filletti majored in political science and has a Cinema Specialist degree from the University of Toronto. She is presently a free-lance writer in Toronto.

late enough knowledge of the craft to use it to its fullest potential.

John Mills-Cockell is a twelve-year veteran of dramatic music composition for television. He was honoured recently by the Canadian Film and Television Awards for best music score in a television series ("The Present — **The Newcomers**). In 1971, Mills-Cockell's theme, "Tillicum", for the Hobel-Leiterman series **Here come the Seventies,** was the number one hit in the country. His other credits for television include **The Stationary Ark, A Third Testament, Beaverbrook** and **Cities**.

The list is impressive but for Mills-Cockell, writing television music is an ongoing interest, but not a predominant one. He finds better budgets and broader subject material to work with in the feature film industry. In television, Mills-Cockell dislikes having to work with a packaging format, that is, reel changes, playing to commercial breaks and the like. He also finds the use of stock music "far too common" in television, and that the hiring of a composer to write original music is usually "an afterthought.

"This is a matter of contention and regret on the composer's part, but it is also understandable," he admits. "It may just be a matter of a production running over budget, or not enough time to bring in a composer." It is a matter of everyone concerned "learning the techniques and mathematics of it all."

So far, there have been two prevailing solutions to the problem of musical ignorance in the T.V./film industry. One is the increasing trend among composers to study film techniques. Ron Harrison, for example, studied film techniques with Eddie Manson at U.C.L.A. Lou Applebaum, a pioneer in composing original music for television in Canada has a hundred television credits to his name. He teaches a course on the use of music in film at York University. Applebaum believes that composers and producers should work in close collaboration to achieve the objectives of music and film. He regards Canadian composers as "very good, if not better than in any other country. Yet producers still like to play it safe and go to Hollywood and England for their talent."

The second solution is embodied in the Canadian Guild of Film Composers. According to Glenn Morley, Director Pro Tem, the Guild's main aim is to "promote and represent the interests of Canadian film composers." Besides standardizing a contract for film composers, the Guild also hopes to educate producers and directors in general as to the problems existing for T.V./film composers.

Morley is firmly convinced that television has been more responsible for hiring Canadian composers than has the feature film community. He attributes this to the belief that television producers are less concerned with hiring the famous because their budgets are small and cannot accomodate such a practice. In Morley's opinion, the CBC has produced a number of exceptional scores and interesting opportunities for Canadian composers. He also states that the CTV Network has not been as active, because it does not do as many productions.

Ralph Ellis, Executive Producer of Manitou Productions is one of those exceptional producers who knows that "the contribution music makes it tremendous." He has a personal policy of hiring a composer for original music whenever possible.

"Stock music is just not the same," Ellis says. "There is more choice when you are using original music in a dramatic series. So many effects can be created and feelings heightened, that is why I have a great preoccupation with original music. I am glad to see an upswing in the use of it. Writing original music is a very special skill."

Certain mechanics are the same in writing music for television and scoring a feature film; such as the "lay in" which is done by a sound editor, generally in consultation with the composer, followed by the "mix" of music, dialogue and special sound effects. Also, the material must be "spotted" — determining where music is or isn't needed in the film or program. Most composers would also maintain that the function of music is the same in both television and film. Music can provide psychological insight into characters, it can set the mood or tone of a scene, provide clues in a plot, characterize relationships, advance the development of emotion, provide relief from too much dialogue, and even replace dialogue itself.

The only notable difference in writing music for television as opposed to film is concerned with time. Ron Harrison finds that working on a film is much easier, because he can view the film and run it through as often as necessary to sync the music with the action. The same luxury does not exist in television, where the standard procedure is to receive only an outline of the program to be scored. This involves more anticipation on the composer's part, making the job that much more difficult. Of course, exceptions to this procedure exist.

The future seems bright for Canadian composers wishing to work in television. As long as the medium exists, so will the demand for original music to enhance it. Not only is there enough work for our composers here, but many of them are being hired abroad to score films and compose dramatic music for television: a fine testimony to the wealth of talent in our music industry. □

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The Guild

by glenn morley

A new professional association, The Guild of Canadian Film Composers / La Guilde de compositeurs de film canadien, has sprung up in response to the burgeoning Canadian film / television industry. Glenn Morley outlines its mandate.

With the coming of the recent boom in the feature film industry in Canada, many professionals have banded together to form associations in their respective fields where none had existed in the past. Likewise, unions and guilds which had been operating in the industry for some time found that the increased activity warranted re-examination of their roles, functions and effectiveness. To a certain extent, the film composers in Canada have been Johnny-come-latelies in the forming of a professional association. Now, with the recent establishment of The Guild of Canadian Film Composers/La Guilde de compositeurs de film canadien, that gap in the Canadian film industry has been filled.

The need for the guild is a basic one, as was soon

Glenn Morley, partner in Morley Shragge Multi Media Music is a composer, arranger, conductor and musical director who has been active in the Canadian theatre and T.V. scene for several years.

discovered at a series of ad hoc meetings held in April and May of this year between interested composers who have been working in the film industry. While the music industry in Canada does have a strong established network of organizations, such as the Musicians Union, the Composers, Authors, Publishers Association of Canada Limited (CAPAC), the Performing Rights Organization of Canada (PROCAN), the Canadian Independent Record Producers Association (CIRPA), the League of Canadian Composers, and of course, innumerable record labels and publishers, none of these organizations had addressed themselves to the particular problems of the film composer, although all of them were at least peripherally involved in the industry. After much discussion, it was decided that what Canadian film composers needed was an organization to "protect and promote the interests of Canadian composers in the film and television industry."

The most important concern for the composers is the assignment of copyright on the score for a film. Since the performing rights societies, which almost all composers in this industry belong to (CAPAC or PROCAN), are the administrators of these rights, these organizations were anxious to help in the formation of a guild, and to establish close working relationships. To that end, the Toronto offices of both organizations were made available for preliminary meetings, and their respective legal advisors gave counsel.

The main aims of the guild are as follows:
1) to establish an industry standard for contracts between film composers and producers, with particular attention paid to the delineation and assignment of the various rights involved in a film score;
2) to educate both composers and filmmakers as to the various aspects of film music;
3) to lobby on behalf of Canadian film composers with such government bodies as the Canadian Film Development Corp., the Canada Council, the various provincial arts councils, the National Film Board, and so forth.

What became apparent during these meetings was that many film producers thought that by hiring a composer to write the score for a film, they automatically became entitled to complete ownership of that score. This is not the case. There are many different rights connected with the creation of any piece of music, and each of these rights should be dealt with separately in a contract. Synchronization rights, mechanical and broadcast rights, and publishing rights each have a myriad of facets which, in the past, have often been overlooked by both the composers and the producers, usually to the detriment of one party or the other. For this reason the education of both composers and producers was considered to be of primary importance. To this end the guild proposes in the future to conduct seminars in various subjects pertaining to film music by leading experts in the field, and to form liaisons with similar organizations in other countries in order to discover how they deal with similar problems.

It was also necessary to promote the image of the Canadian film composer in general, to wit: yes, there really is such an animal as the Canadian film composer, and further, he is as talented and experienced as those found anywhere else. Composers are suffering from the same lack of credibility in Canada as many other professions within the industry. The showing of Canadian film composers at the trade forum at this year's Festival of Festivals in Toronto demonstrated the competence with which our home-grown composers can treat film, and with more presentations of this kind, it is hoped that producers can be persuaded that they don't necessarily have to look to the south to find a creator of the score for their project.

In order to build as comprehensive a representation of the industry as possible, the guild is encouraging any composer who is engaged in film or television work to become a member. Further information about the guild can be obtained by writing to: The Guild of Canadian Film Composers/La Guilde de compositeurs de film canadien, 133 Hazelton Ave., Toronto, Ont.

Professional Directory of Canadian Film Composers

The following list was prepared by the Guild of Canadian Film Composers.

Lucio Agostini

c/o Mr. Larry Goldhar
Characters Talent Agency
107 Queen St. East
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(416) 863-1411
Credits: **Ragtime Summer; The Little Brown Burrow; Was Tom Thompson Murdered?; Front Page Challenge.**

Louis Applebaum

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Patricia Cullen

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Andre Gagnon

c/o Luc Phaneuf
(514) 658-0659
Credits: **Running**

Don Gillis

c/o Larry Goldhar
Characters Talent Agency
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Toronto, Ontario
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Credits: **Second Wind; Rituals; Tell Me My Name; Bethune; Silent Story; Just Jessie; Newcomers; Secret Railroad; Klondike Fever; An American Christmas Carol**

Hagood Hardy

85 St. Clair Ave., East Suite 201,
Toronto, Ontario
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Credits: **Second Wind; Rituals; Tell Me My Name; Hailey's Gift; Bethune; Silent Sky; Home To Stay; Dostoevsky; Newcomers; Just Jessie; I, Maureen; Tom And Joanne; Anatomy Of A Seduction; Secret Railroad; An American Christmas Carol; Klondike Fever**

Ron Harrison

6 Oriole Gardens
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(416) 960-3749
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Brenda Hoffert

73 Brookview Drive,
Toronto, Ontario
(416) 781-4191
Credits: **Outrageous; Wild Horse Hank; The Third Walker**

Paul Hoffert

73 Brookview Drive
Toronto, Ontario
(416) 781-4191
Credits: Scores for over 200 Canadian films including, **Shape Of Things To Come; Outrageous; Wild Horse Hank; Double Negative; The Third Walker;** and **Highballin**

Paul Horn

4601 Leyws Road
Victoria, British Columbia
V8N 3A1
(604) 477-4833
Credits: Scores for numerous Canadian Television films including, **David And Bert; Centaur; Ballad Of A Bad Man**

Ricky Hyslop

66 East Willow Gate
Toronto, Ontario
(416) 284-4015
Credits: Scores for over 250 Canadian films including, **A Gift To Last** (13 episode Television Series); **Why Shoot The Teacher** and **Helicopter Holy Land**

William McCauley

16 Overbank Crescent
Don Mills, Ontario
(416) 447-9523
Credits: **City On Fire**

Matthew McCauley

16 Overbank Crescent
Don Mills, Ontario
(416) 447-9523
Credits: **City On Fire**

Ben McPeek

131 Hazelton Avenue
Toronto, Ontario
M5R 2E4
(416) 923-3316
Credits: **Rowdyman**

Neville Millar

Suite No. 6
465 King St. East
Toronto, Ontario
M5A 1L6
(416) 368-2001
Credits: **The Tomorrow Man**

John Mills-Cockell

c/o Great North Agency
345 Adelaide St. West
Toronto, Ontario
(416) 363-9901
Credits: **Newcomers; Deadly Harvest**

Fred Mollin

Credits: **Fast Company**

Glenn Morley

8 Highview Cres.
Toronto, Ontario
(416) 651-1838
Credits: **The Masseys; Must Freedom Fail?; Kilroy Is Here; The Nature of Things**

Tibor Polgar

21 Vaughan Road
Toronto, Ontario
(416) 654-7835
Credits: **The House On Front Street; In Praise Of Older Women**

Lawrence Shragge

185 Beverley Street, No. B
Toronto, Ontario
(416) 366-7945
Credits: Assisted in scores for **The Third Walker; Highballin; Shape Of Things To Come;** and **Blood And Guts**

William Skolnik

169 St. George St., No. 605,
Toronto, Ontario
(416) 924-3573
Credits: Various short film and T.V. scores, including **Kids World; The Body Works**

Paul Zaza

33 Scarlett St.
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"When I'm making a film nothing else exists : that suspension of time and space is what I love about it."

Upon meeting Halya Kushmij one is immediately struck by her vivacious personality and lucid sense of self-preservation —important characteristics for an ambitious young filmmaker. She is a remarkable young woman, unequivocally dedicated to her profession.

Halya's fascination for film began at a young age, —her laconic analogy for this fascination, "Movies were a lover, not a husband." After getting a degree in English at the University of Toronto and picking up random courses in film theory and criticism, she made her first Super 8 in fer final year and was inspired for life.

After numerous, diversified free-lance assignments, Halya entered the film program at York University in 1974. In this specialized two-year study of film, she distinguished herself as one of their most talented filmmakers. But the making of her award-winning film **Streetcar** —a love story set in the Unity Grill (a Ukrainian restaurant) on Queen Street— was not easy, as Halya recalls. "My crew deserted me. Nobody cares about it as much as you do. You love it like a child. Your crew doesn't have as much invested emotionally." Only sheer determination and a belief in **Streetcar** enabled her to complete the film.

A subsequent meeting with Roman Kroitor, an executive producer of drama at the National Film Board, was timely. "I went to see him because I admired his work and knew he was important. I thought he would be receptive and sympathetic to my work, as his film **Paul Tomkowicz - Railway Switchman** has many things in common with **Streetcar**. I figured that if you're going to go to the NFB you don't go there looking for an assistant directing job, or to work in distribution, but to apprentice in directing. If you get in, all the power to you. I really believe nothing

Halya Kushmij, believing that "...nothing is impossible," is out to prove it
(photo: Gary Wagner)

is impossible."

Her proposal to do a film on Jacob Maydanyk, a Ukrainian-Canadian cartoonist and satirist, was well-received. She was given a $60,000 budget to make the film, and Roman Kroitor became her mentor. This marked the beginning of her involvement with the NFB. "I found the NFB to be tremendously supportive in every way. Nobody was trying to push anything down my throat. They were just helping me to realize my dream in the film. I was very lucky. They gave me my break and believed in me."

Halya simultaneously received a Canada Council grant to write a feature script and began her second film, **The Strongest Man in the World** —a half-hour documentary on Michael Swystun, a 78-year-old Ukrainian-Canadian from Olha, Manitoba, who was the strong man with Barnum & Bailey Circus in 1923, and who has since led an extraordinarily eccentric life. Forming her own production company she had the film certified and managed to raise $30,000 through private investors. (She hopes to distribute both films in Canada and the States.)

In September of '78 all Halya's work in Canada was temporarily halted when The American Film Institute (A.F.I.) in Los Angeles accepted her into their fellowship directing program; a privileged position considering she was the third person and the first woman to be accepted from Canada.

The AFI was an unforgettable experience both in terms of her personal and professional life; the environment was foreign and competition grueling. "I went to Hollywood right out of Winnipeg. I didn't know anybody. It was like diving into cold deep water. I was coming from a documentary background at that point, I had no training in dramatic filmmaking and had never worked with professional actors. I was thrown into a milieu that was very commercial, very Hollywood. The AFI is Hollywood's baby; the people accepted are the crème de la crème."

The AFI environment was high-pressured with only three to five days to shoot and three days to edit the videotape, — videotape was used instead of film because it is inexpensive and expedient. Actors were easily obtained through an agreement between the AFI and the Screen Actors Guild. "You get to work with professional actors because the tapes are non-commercial. Since there are 35,000 unemployed actors in L.A. all of them are desperate and eager," Halya comments.

He first tape was disastrous, the second, **Forever,** was a great improvement. "My first tape had a lot of soul but no frame; the second had the frame but no soul. It tried to compensate and fit into their taste. You should never do that. **Forever** just didn't have a heart." **Women in the Room,** her third and final tape, dealing with euthanasia (about a woman who is dying of cancer and her son, who helps her to die with dignity), was a huge success, winning her the respect of her colleagues and staff. "I'm a Taurus, very strong-willed, and there is no way anyone is going to drive me out. I don't give up easily. That's what did it. I couldn't leave and face failure. I felt I had to stay and combat my fears, because I would never be able to return to Hollywood otherwise: my pride wouldn't allow me to." The success of **Women in the Room**, has opened up many future possibilities.

After hopefully completing **The Strongest Man In The World** by December, and **Jacob Maydanyk** by June Halya's future plan is to apprentice as a director on a Hollywood feature, and finally, direct her own feature film.

Wendy Vincent

Filmography: Halya Kushmij

1979

The Woman In The Room (video/B & W / 37 min. / Canada), director, writer, editor.

Forever (video / B & W / 35 min. / USA), director, writer, editor.

Jacob Maydanyk (16mm/colour/30 min./N.F.B./Canada), director, writer, editor.

1978

The Strongest Man In The World (16mm / colour / 30 min. / Canada), producer, director, writer, editor.

1977

Streetcar (16mm / colour / 17 min./ Canada), producer, director, writer.

Snow-Maiden (16mm/B&W/10 min./ Canada), producer, director, writer, editor.

1976

The Pavlychenko Dancers (video/B&W/26 min./Canada), producer, director, writer, editor.

1975

Tim Settimi: Mime (video/B&W/25 min./Canada), producer, director, writer, editor.

ricky friedman

the road to repertory

As a kid, Ricky Friedman used to see serial films on Friday nights. A relative of his was connected with Columbia Pictures of Canada, therefore first-run 16mm films were available, and screenings took place at one house or another.

Ricky saw men who fell off a cliff only to be saved by a branch. But his memories of these films are vague. The first film he really remembers is **The Graduate,** which he saw four times.

He was in school then, at McGill studying psychology, biochemistry — all sciences. They didn't have film courses. As Ricky had nothing to do during the day, he started to go to movies. "I wasn't

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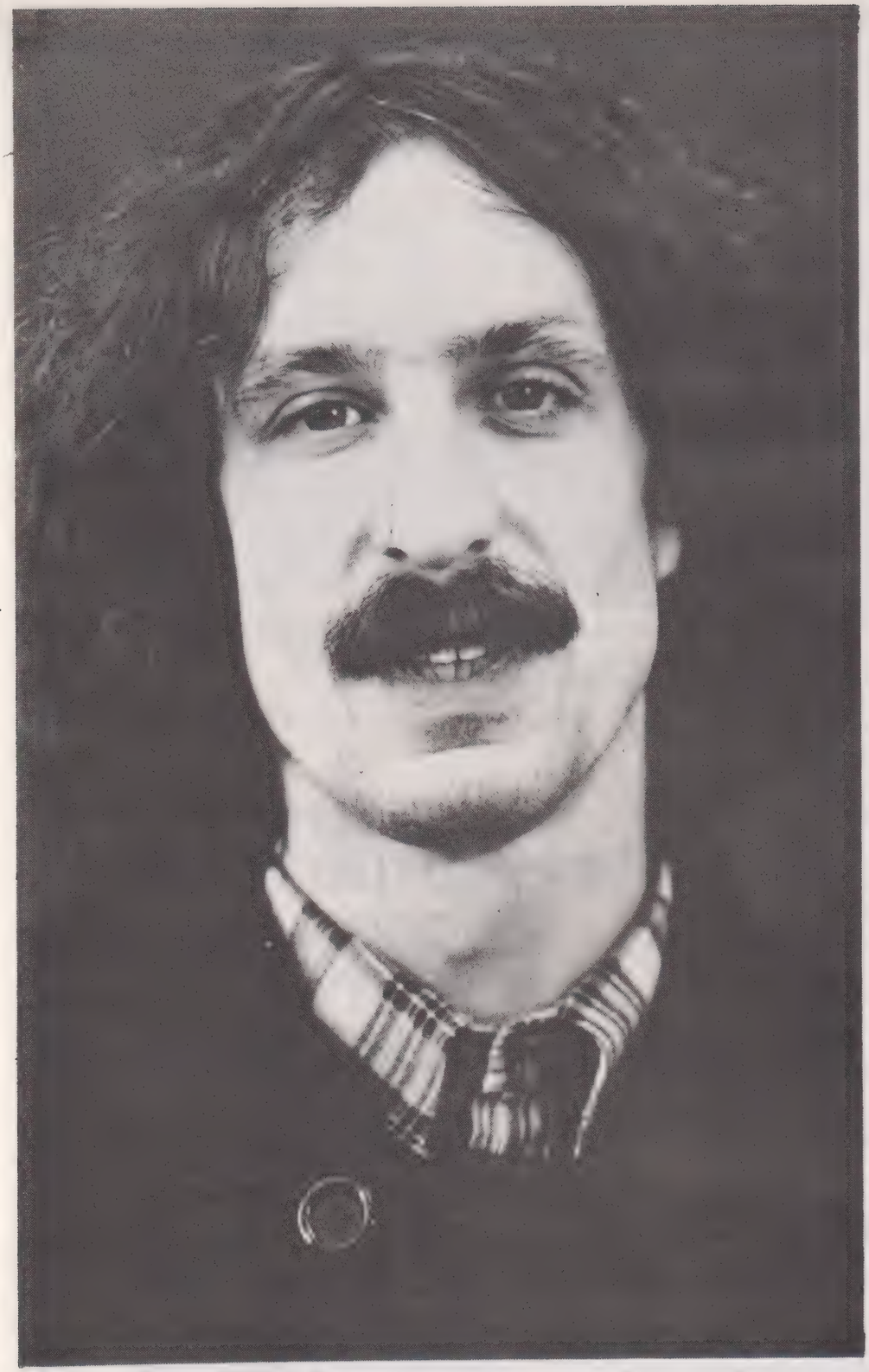

For Ricky Friedman, it all started with **The Graduate** (photo: Lois Siegel)

really interested in school. I just remember going to movies all the time."

In the investment business he met Steve Miller, now of The Seville Theatre. Together they discussed why there wasn't an English-language Outremont Theatre in Montreal, and consequently went off to the Outremont for a couple of weeks to count the people with hand clickers. The managers wondered why they were there. But Ricky and Steve thought, "look at all those people," and they decided to look for a theatre. At that time, Famous Players wanted to sell The Kent Theatre. Ricky and Steve were shown the books and costs. But they didn't have any money to buy The Kent. Then they discovered Cinema 5, a first-run theatre owned by an independent chain (Michael Costom of Grimco, who owned 14 theatres in the province).

Costom bought Japanese films, Wertmuller films and the first Fellini films in Canada. But he was ready to get rid of the Cinema 5 just when Ricky Friedman and Steve Miller appeared.

"Costom is one of the smartest businessmen I've run across," Friedman explains. "He started working at thirteen or fourteen years-old and made a lot of money. He had the Ouimetoscope, Cinema 5, The Festival and The Cinema de Paris. But he's out of the theatre business now and only rents the buildings which he owns."

Ricky and Steve made arrangements to work for Michael Costom. They were given a percentage of the business and a salary. Cinema 5 became a repertory theatre. Eventually Steve Miller left to open The Seville Theatre, and Ricky bought Cinema 5.

Cult Films:

The Rocky Horror Picture Show: "The distributor of the film wanted to raise the percentage we paid if we played it at midnight," Friedman states. "In Toronto they stopped showing the film altogether at the repertory cinema because it became too expensive. We still

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show it. They let us off the hook without paying the higher percentage for awhile, but now they charge us, so we play it at earlier times.

"Because **The Rocky Horror Picture Show** has become a cult film that stimulates the atmosphere of a 'happening,' several accidents have occurred in the theatre. One person's hair caught on fire. The kids light candles or matchbooks and then drop them. At The Seville they threw firecrackers into the crowd. It's a pain in the ass, but they're calmer than a lot of other people who come to the theatre. It's a ritual, it's not done wantonly — almost as if they have a script, and in the summer a lot of them come dressed up as characters in the movie.

"The other problems a repertory theatre such as Cinema 5 has is with punk kids who hang out at the neighborhood theatre and cause trouble because they have nothing better to do. They will break seats or come in drunk. The ony retaliation is not to let certain faces in.

"When the kids get bored and do some damage, I tell them to go to other theatres — 'go up the street, they have a nice theatre there'."

Movies:

"Each schedule includes 120 to 130 different movies. I try to program all kinds of movies. People who wouldn't be caught dead at the skin flics on St. Lawrence Street will come to see similar movies at Cinema 5. They drive their Mercedes up from Hampstead. Some ten-year-old kid will come to these films. It's not for us to judge whether they guy's eighteen as long as he has an I.D. That's all we have to make sure. I don't understand classification of movies anyway. Who determines that violence is O.K. for fourteen-year-olds and sex for eighteen-year-olds?"

Special programs:

The National Film Board rented Cinema 5 to show a series of Donald Brittain documentaries. They installed 16mm equipment and paid for the ads. People couldn't believe that the films were free. They kept trying to pay.

"We rent the short films. They don't cost much. Nine films might cost $100. We are also open to screening student films.

"We once showed Hitchcock's earlier films from England: five silent and five sound films. No one came except the people who worked at the cinema."

Censor Boards:

The Quebec Censor Board will never cut a film. They either classify it or they won't pass it. In Ontario they will cut scenes out. There are some strange rules in Quebec, concerning language rules for example. If we submit three shorts by Werner Herzog, the first one narrated in English with titles, (produced by, music by) in German, the censor won't pass it because they feel that the main language in the film is English, and that all the titles should be in English. I could make titles for the film, but the distributors won't loan me the film for three weeks."

"I'd love to open more theatres — not in Montreal, in Manitoba, Ontario, B.C. or Alberta.

I'd run them from here."

As of Nov. 16, 1979, Ricky opened Cinema Repertoire, 896 St. Catherine W. in Montreal.

Lois Siegel

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TECH NEWS

A&B Roll Assembly Techniques

no. 7 in a series of 10

by rodger j. ross

Over the years since videotape recording was invented, highly sophisticated methods of editing have been developed in an effort to make program production on videotape at least as easy to work with as film. A major difficulty with videotape is that the machine playing back a recording must be running, and at exactly the right speed, before coherent picture images will appear on the picture monitors. Professional television program production is normally carried on with 2-in. quadruplex recorders, and two of these machines are needed to make a simple edit. The cost of the recording equipment and associated electronic facilities is so great that time spent by production people making editing decisions must be reduced to a minimum.

In attempts to alleviate these problems, off-line editing methods have been devised, utilizing computer-controlled equipment. Once the original 2-in. quadruplex recordings have been made, the originals are transferred to 3/4-in. video cassettes or some other low cost helical scan format, with the SMPTE time code identifying each frame by numbers inserted into the pictures. Editing decision-making can in this way proceed in a less hectic environment, away from the main video-tape recording centre. Then the editing decisions can be punched into a paper tape in coded form, or recorded on a magnetic (floppy) disc, and used to automatically assemble portions of the original recordings onto the master program tape.

Long time Supervisor of Technical Film Operations at the programming centre of CBC, Mr. Ross is the author of two books, ***Television Film Engineering*** *and* ***Color Film for Color Television,*** *has won the Agfa-Gevaert Gold Medal awarded by the Society of Motion Picture and Television Engineers, and is presently Chairman of the SMPTE Board of Editors.*

Film Use in Television Program Post-Production.

In the last two or three years a great deal of this kind of work has been taken over from television broadcasting organizations by independent post-production companies, set up to exploit the videotape medium. As a rule, the people involved in videotape post-production are for the most part television oriented. When portions of a program are on film, it is customary to first transfer the film scenes to videotape and then proceed with program editing and assembly in the usual way, by electronic editing.

Sometimes all of the originals for a program may have been made on film, and all of the film may be transferred to tape as the first step in the assembly of the program, in order to take advantage of available electronic editing and assembly facilities. An over-riding consideration in taking this course may be the ability to put in electronic effects easily and economically. While this may appear at the time to be the obvious way to put the program together, it may turn out in the end to be the most complicated and costly method.

In the July 1978 issue of **SMPTE Journal,** Nicholas Spies of television station WQED, Pittsburgh, Pa., described some of the problems encountered in attempting to produce finished program material (promos for the Carter presidential campaign) on videotape in the manner just mentioned. Not the least of these problems was reconciling the film frame counts (used in making the editing decisions) with the SMPTE time and control code —television frame numbers — recorded on the videotape and used to assemble the finished materials with automated videotape equipment.

Advantages of Editing Films Before Transfer.

A much more attractive and less costly method for assembling film programs on videotape is to do as much as possible of the editing on the film before the transfers to tape are made. To begin with, it is much easier and far less time consuming to remove unwanted takes before transfer, instead of transferring all of the original film footage to tape and then having to run back and forth through all of the transfer recordings looking for a few wanted scenes to be edited into the program master tape.

Film editing offers the advantage that it is so easy to find exactly the right frames where cuts must be made or effects put in, utilizing extremely simple and inexpensive equipment. A flat bed editing table can be

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used to cycle the films backwards and forwards at any desired speed while the visual action is observed, down to still frame, on a small rear projection screen.

A common practice when 16mm. reversal film is used for the original photography is to cut and splice the originals on an editing table to make up complete programs. Usually sound is recorded single system on a magnetic stripe on the reversal originals, and a magnetic head reproduces the sound on a small speaker mounted on the editing table.

When negative film is used for the camera originals, it is customary to first make uncorrected prints (rushes) from the originals and then edit this print footage to make up a program of the designed length in the form of a workprint. After editing of the workprint has been completed, footage numbers on the edge of the originals and the workprint can be used to cut and splice (conform) the originals to match the workprint. Then any desired number of timed and color-corrected release prints can be made from the negative master. Alternatively, the edited originals, either reversal and negative, can be transferred to videotape to make up a program master tape.

Usually, sound is recorded on a separate 1/4-in. magnetic tape when negative film is used to make the camera originals. This gives the film editor and program producer much greater scope and flexibility since picture and sound can be cut and spliced separately, while at the same time synchronization is maintained by the simple expedient of the film perforations engaging the teeth in the sprocket wheels on the editing table.

Program Assembly in A&B Film Rolls.

Splicing together original camera films, whether reversals or negatives, to make up complete programs has the disadvantage that only straight cuts between scenes are possible. One quite simple way to get around this problem is to separate alternate scenes where effects such as fades and dissolves are wanted, into two rolls with black leader interspersed between the scenes in the opposite rolls. This technique, known as A&B roll printing, has been used extensively for many years in the motion picture industry. When the prints are being made, the print film is exposed first with the A roll, and then from common start marks, in a second printing operation, with the B roll. To put in fades and dissolves, a printer fitted with a fader shutter is used, actuated by metallic cue dots on the edge of the originals, or controlled by a punched paper tape or by frame counts and a computer.

A&B roll editing of film originals, employed so successfully for so many years in motion picture printing, can be applied also very effectively in assembling programs on videotape. By following this route, all of the decision-making takes place while the film is being edited, and by assembling the film originals in A&B rolls for transfer to videotape, all of the available electronically generated television effects can be added. This can be done either during the transfer of the A&B rolls to tape, or in a subsequent dubbing operation.

Assembling the edited originals in A&B rolls and transferring these rolls to videotape to make up complete programs with optical effects, is simpler, quicker and less costly than making film prints from the A&B rolls and then transferring the finished prints to videotape. Of course, if release prints as well as videotapes are needed for distribution, the edited A&B rolls can be used just as well for both purposes.

Assembling Programs on Videotape from A&B Film Rolls.

Because so much attention has been directed by television production people towards improving videotape editing, and so little has been done to take advantage of film editing techniques, available facilities for film post-production on videotape are still quite primitive, and a good deal of ingenuity and resourcefulness is still needed to accomplish even quite simple assembly operations.

For example, the film projectors in almost all currently available telecine chains are driven by synchronous motors, and slight variations in power line frequency will cause the motors to vary a little in speed over a period of time. If it is the intention to transfer the A&B film rolls, one after the other, onto two separate videotapes, from a telecine projector driven by a synchronous motor, quite likely frame accuracy between the scenes in the two rolls

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will be lost when the videotapes are played back, and an attempt is made to integrate the scenes in a master program tape. Fortunately film transports driven from the television synchronizing generator are now becoming available, and many post-production companies are installing these machines.

Of course, both the A&B rolls could be transferred to videotape at the same time, using two telecine chains, with the A roll on one and the B roll on the other, giving two simultaneous video outputs. However, telecine projectors may not run up to speed at the same rate; these machines are not normally equipped to start up and run synchronously, with frame accuracy. To make successful, simultaneous A&B roll transfers, the film projectors shoud be capable of being locked together and started from a single push button. Then transfers could begin from common start marks placed on the film by the editor, say, five seconds ahead of the first picture frame.

Density and Color Corrections.

When film release prints are being made from A&B rolls, it is customary for a film timer to prepare a punched paper tape, or some other device, for controlling the printer and correcting for variations in density and color balance in the originals. There is no comparable method for controlling the operation of telecines in television stations. Although most telecines were designed for automatic operation, it should be possible to disable these controls, so as to enable a video operator to make corrections manually. However, it is simply not possible for an operator to make the necessary corrections on the first frame in a scene. Now equipment is becoming available to make the task of the video operator much easier. In a rehearsal session corrections can be stored in a computer memory and applied automatically when the transfer to tape is being made.

Inserting Electronic Effects.

After the A&B rolls have been transferred to two separate videotapes, effects such as fades and dissolves can be added by playing back the two videotapes into two inputs of a video switcher-mixer. A fade can be produced by slowly moving the A roll attenuator lever from the full-on to the full-off position as the end of a scene approaches, while the B roll attenuator is moved from the full-off to the full-on position as the next scene appears. For a mix or dissolve, the two levers are moved as a unit, fading out the first scene in the A roll as the next scene in the B roll is being faded in. These effects, as well as cuts between the A&B rolls can be put in automatically by computer control, used routinely in videotape post-production.

One could easily visualize an even more sophisticated and far more efficient program assembly method, in which the entire assembly operation on videotape would be accomplished with automatic machine control while the transfers from telecine are being made. A single start button would then initiate the operation, producing a finished program on tape in a continuous machine run.

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BOOKSHELF

by george l. george

Simone Signoret presents a new instalment of her candidly written memoirs in **Le lendemain, elle était souriante**. Reflections on the actor's métier, comments about her fellow performers, incidents on film sets, in recording studios or during road company travels are mixed with her discovery of the wonder of writing and the fulfilment of a literary gift (Seuil, Paris, F39).

An early film theoretician, Bela Belasz wrote **Le cinéma, nature et évocation d'un art** some 30 years ago. Its appearance now completes his published teachings on the essential, stylistic processes of film (close-up, framing, montage, camera movement, etc.) and his analysis of the "visible" and "audible" impact of sound and dialogue. This is a thoughtful and stimulating approach to cinema, an academic book that students of the medium can't ignore (Payot, Paris, F72).

In **Jean-Luc Godard,** Daniel Busto and Jean-Marie Touratier assemble a dossier of writings by and about the controversial filmmaker dealing with his polemical views on, and his work for, television. Godard's linkage of film and politics is subjected to in-depth scrutiny by himself, critics and followers (Galilée, Paris, F35).

Little known to the outside world, the Middle East film industry has made notable progress, that Claude Michel Cluny addresses in his informative **Dictionnaire des nouveaux cinémas arabes**. He outlines the accomplishments of 120 filmmakers — directors, writers, cameramen, performers — and synthesizes their themes by clarifying the origins and objectives of Arabic movies. A well researched and revealing reference work (Sindbad, Paris, F145).

In **The World of Animation**, an Eastman Kodak publication, Raul da Silva strongly emphasizes creativity and technique in his detailed description of the successive steps in the production of an animated film. Artistic and mechanical requirements, budgeting, specific uses of animation, employment tips and a glossary are included in this thoroughly informative volume, as well as a short history of animation (Publ. S-35, $7.95).

Kit Laybourne's knowledgeable guide to animated film production, **The Animation Book**, discusses the craft in mostly non-technical terms. He reviews material, equipment and techniques, with data on timing, movement, synchronization, storyboards, lighting, editing and projection. A well organized text, useful to professionals and independent filmmakers (Crown, $14.95/9.95).

Walt Disney's **Snow White and the Seven Dwarfs**, a sumptuous, large-size volume, combines the Grimm Brothers fairy tale with documentation on the making of the 1937 film and its principal creative artists. Over 400 full-color and black-and-white drawings from the film itself provide unique illustrative material (Viking, $29.95).

Two significant volumes have been added by Rachael Low to her authoritative "History of the British Film," the classical 4-volume set. In **Films of Comment and Persuasion of the 30's**, she describes movies dealing with a wide variety of momentous problems of the period, and in **Documentary and Educational Films of the 30's**, she discusses the growing production and use of such films. Low's impeccable scholarship, her familiarity with the subject and her perceptive approach to history endow these books with enduring value (Bowker, $18.50 ea.).

Expertly compiled by John Mercer, **Glossary of Film Terms**, now in an expanded edition, offers a comprehensive and accurate lexicon of some 2500 words and phrases currently used in movie production (University Film Assoc. Temple U., Philadelphia, PA 19122; $5).

Publication of a new series of screenplays has been undertaken by the University of Wisconsin Press, using Warner Bros. vintage films. The first three of thirty-five announced texts are available now: **The Jazz Singer** (Robert L. Carringer, ed.), **Mystery of the Wax Museum** (Richard Koszarski) and **The Treasure of the Sierra Madre** (James Naremore). Each book, well illustrated, reproduces the film as shot, adding a wealth of details on the movie's literary origins, production and characters, as well as a valuable introduction by the editor ($12.50/4.95 ea.)

Now in its 30th year of publication, **Screen World 1979** presents a definitive pictoral and statistical record covering all films released during 1978. Comprehensive details on films and personalities, as well as other relevant data, constitute a reliable source of information indispensable to researchers and buffs (Crown $15.95).

Independent moviemaker Larry Lipton has collected, in **Lipton On Filmmaking**, his skilfully written articles and essays on Super 8 production covering the latest equipment and techniques (Simon & Schuster, $7.95).

Expertly annotated by editor René L. Ash, **Show Biz Books** is a comprehensive monthly bibliography listing all new film and television books (33-25 76 St., Jackson Heights, NY 11372). In **Fade In**, the new quarterly of the Writers Guild of America, much interesting material on the writing craft, plus a lightweight article by Stirling Silliphant claiming that directors "butchered" sixty-five percent of his 174 (no doubt perfect) scripts. In **Emmy**, the Academy of Television Arts & Sciences quarterly (Vol. 1, No. 3), five T.V. directors candidly discuss their joys and frustrations.

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Academy Award winning George L. George is a film director who does film book reviews in Canada, France and the U.S.

BOOK REVIEWS

John Grierson, A Documentary Biography by Forsyth Hardy. Faber and Faber. London and Boston. 1979. $27.95

In this official biography of John Grierson, Forsyth Hardy has amassed a mountain of detail about the meteoric public career of the dynamic, if enigmatic father of the documentary film movement. The author, who believes Grierson to be a Great Man, may have written a hagiography. After forty years of contact, having edited Grierson's only book, **Grierson on Documentary,** Hardy puts his fellow Scot close to the angels.

It is primarily through personal interviews that this chronicle reveals some of the raw energy of the man who breathed life into the documentary film movement, while conducting a self-appointed cinematic mission: to bring people closer together and affirm ordinary humanism in this world bent on self-destruction.

Those who seek in biography an exposé of personality flaws (often referred to as 'warts and all' history) will be disappointed, because the book is about the public career of a public servant. People in the book describe Grierson as arrogant, intolerant, pitiless and ruthless, among other memorable adjectives. But Hardy has kept a cloak around the private Grierson. And this is how Grierson would have wanted it. Though himself an inveterate questioner and prober, it was part of his mystique to remain unknown. (He once told this reviewer that a good propagandist never leaves a trail, and that he had burned all his documents!) He preferred to let his work and crusade speak for themselves. He believed that personality was irrelevant in the Great Mission. In his dynamic career, he was always gone before people really got to know him.

Grierson enjoys a rather special place in Canada's social history, because he created the National Film Board in 1939. That institution has become an enduring symbol of how documentary film can unite a nation of naturally divided regions. Through his efforts the world came to experience an image of Canada which was people, not landscape, oriented. He emphasized and dramatized the relationship rather than the differences between those people. His creed was quite simply that there is beauty in common things, in the common man and his destiny.

For Quebec, Grierson's influence may have been more important than even he realized. Paul Theriault, who served as adviser and consultant to the commissioner and the NFB until 1952, appreciated how Grierson tried to give the Francophone element fair representation. Because of the wide distribution of NFB films which pervaded Quebec before the television age, Theriault thought he could see the genesis of the Quiet Revolution.

Throughout the biography the reader follows a man whose breathtaking pace at times seems herculean. How could one man accomplish so much? But Hardy seems to be so caught up in the onrush of events, that he cannot stop to reflect on what all the hustle and bustle and sixteen-hour days were about. One wishes there was more of a political critique of Grierson, an exploration of his intellectual roots and analysis of how the documentary films he was associated with changed over the years.

Hardy might have explored how the man, who was influenced by Hegel's idea of the State, by Liberalism, Fabianism and Calvinism, made for such a complex personality -- his seemingly limitless energy. But Hardy makes it difficult to discern just what ideas fueled the fires of that relentless engine.

One reads about the prodigious output of NFB propaganda films during the war years, yet there is no textual analysis of what those films were saying. And there is hardly enough credit attributed to Stuart Legg whose brilliant narration provided the core and standard for the theatrical series, **Canada Carries On** and later, the **World In Action.**

Those propaganda films were aimed at inspiring the Canadian and American populations to prepare for a brave new world to follow the world war. The message, frequently repeated, was one of hope, brotherhood and internationalism. The fact that pipers Grierson and Legg were playing tunes, which by 1945 were out of harmony with those in the minds of their political masters, warranted an emphasis which Hardy neglected to give.

Hardy reveals a man with a compelling presence, "a demanding uncompromising man, his convictions aflame in his eyes, a man who had the gift of making exciting everything he spoke about, who could inspire endeavour above and beyond the normal." But what, the reader asks, was at the core of this prime mover's personality?

Grierson's Achilles heel was probably that he moved too fast in a world where bureaucracy prefers steadiness and longevity. Like the itinerant missionary of old, he arrived at a new locale to preach. He believed his job was to fire the imagination of his congregation and to inspire. Sermon complete and audience suitably agitated, he prepared to move on to the next congregation. He enjoyed tremendous freedom because he had the prescience and good fortune to arrive at an historical crossroad at moments when he was needed, and when he could do the most for his crusade. Those moments, 1929 and 1939, brought about the documentary film movement and the National Film Board: both abiding achievements. The rest of his life was dedicated to the ideal of using film as a vehicle of education, and a tool with which to shape propaganda into a statement of democratic principles.

This reviewer was the anonymous person mentioned in Hardy's last chapter, who likened Grierson to a cowboy out of the old west who had come in to clean up Dodge City, hang up his guns, turn in his badge and leave the townfolk wondering just who he was. Grierson, the Scotsman, was profoundly influenced by his American experience and the romantic notion of how things get done in North America. As he found to his dismay, shooting from the hip is fast and accurate but also very dangerous. No doubt Grierson's notion of being the peripatetic, selfless good guy was founded in some romantic ideal.

Hardy has revealed some of the essential Grierson, but the reader wishes for a greater intellectual structure around the whole. Nevertheless, the book demonstrates how Grierson's public life remains a paragon to those who believe that selfless devotion to a just cause is its own reward.

Gary Evans

Gary Evans lives and teaches in Montreal and has written about the documentary film in Canada.

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FILM REVIEWS

Steven Stern's

Running

d. Steven Hilliard Stern **1st asst. d.** Alan Simmonds **asst. d.** Donald McCutcheon, François Ouimet, Ewa Zebrowski, Bruce Pustin, Bob Meneray, David Bailey **sc.** Steven Hilliard Stern **sc. sup.** Penelope Hynam **ph.** Laszlo George, csc **cam. op.** Henri Fiks, Bill Steiner, Jack Priestley, **1st asst. cam.** David Douglas **sup. film ed.** Kurt Hirschler **ed.** David Nicholson, cfe **asst. ed** Michael MacLaverty **loc. sd.** Owen Langevin, Nat Boxes, **boom op.** Stephen Switzer **sd. ed.** Alban Streeter, cfe **asst. sd. ed.** Hayden Streeter **sd. re-rec.** Joe Grimaldi, David Appleby **p. designer** Roy Forge Smith **prop. mast** John Fisher, Michael Bird **a.d.** Susan Longmire **asst. a.d.** Alfred Benson **set dress.** William Reid **make-up sup.** Maureen Sweeney, Rosemarie Gardner **hair** Sheila Yacimov **gaf** Ray Boyle, Richard Quinlan **grips** Jonathan Hackett, Eddie Quinn **unit pub.** Prudence Emery **m.** André Gagnon **m. rec.** Studio St-Charles Inc. **m. consult.** William McCauley **cast.** Karen Hazzard Castings Ltd., Victoria Mitchell; Duo Casting (Mtl.); Joy Todd Inc. (N.Y.) **ward. design.** Lynda Kemp **l.p.** Michael Douglas, Susan Anspach, Lawrence Dane, Eugene Levy, Charles Shamata, Philip Akin, Trudy Young, Murray Westgate, Jennifer McKinney, Lesleh Donaldson, Jim McKay, Lutz Brode, Deborah Templeton Burgess, Gordon Clapp, Marvin Goldhar, David Laurence, Robert Hannah **p.** Robert Cooper, Ronald Cohen **co. p.** John M. Eckert **p. account.** Shirley Gill **p. manager** Liz Butterfield, Raymond Hartwick (N.Y.) **loc. man.** Phil Desjardins, Keith Large **p.c.** Bobron Film Productions Inc. **sec.** Judi Rubin **col.** 35 mm **running time** 101 min. **dist.** Universal **year** 1979.

When a quitter converts... Michael Andropolis (Michael Douglas) with his coach (Lawrence Dane) in a scene from **Running**

When a picture bills itself as, "A story about having the courage to be what you are," it's got a tough row to hoe. In this instance, it is the new Steven Stern film, **Running**, which Universal has opened with a prestigious campaign in 50 locations in Canada and 700 more across the U.S. As with its spectacular predecessor **Rocky**, the protagonist manages to "go the distance." Regrettably, the movie doesn't.

Running gets off on the wrong foot by making some surprisingly naive and erroneous assumptions. The story centers around a 34-year-old New Yorker who has a history of being a quitter (law school, medical school). His name is Michael Andropolis, played by Michael Douglas, and herein lies one of the first misjudgements: it is that Michael Douglas can carry a film.

In this boom of tax shelter-inspired, Canadian production, there is still too much awe of imported movie stars. We're not used to having them around and the expectation must have been that the audience would be as intrigued with the presence of Mr. Douglas as the producers and the director were.

His credits look impressive, but the transition from television to the big screen is a tough one for an actor, and one can't overlook the fact that **Coma** was really Geneviève Bujold's picture, and in **The**

China Syndrome, the bulk of the weight was carried by Jane Fonda and Jack Lemmon. This is not to say that he doesn't make a valiant attempt, but if he had the required depth and intensity, we might be able to stay involved in what are otherwise turgid scenes where he just sits in a chair thinking, or talks about mundane domestic issues with his wife. But throughout, the thin story line forces him to carry more weight than he is capable of. When the camera moves in tight on him in these moments, and his face is suddenly twenty feet high, there just isn't enough happening in that face to make us forget that there just isn't enough happening in the story.

Andropolis' pattern of being a quitter applies also to his marriage which, despite the fact that he and his wife still love one another, is about to end in divorce. Janet Andropolis is played by Susan Anspach, usually a terrifically engaging actress. However, in **Running**, she is restricted to three main functions. She has to cry a lot at which she is very good. She has to smile a lot at which she is even better. And, she has to smile while crying at which she is wonderful. Unfortunately, the script doesn't call on her to do much more.

Andropolis is a runner and even at this he has been a quitter. Once, several years ago, after he had qualified for the Pan Am Games he failed to show for his event.

Andropolis' youngest daughter (Jennifer McKinney, a ten-year-old with such charm that she walks away with every scene she appears in) adores her father. But his eldest daughter (Lesleh Donaldson) is ashamed and embarrassed that he is a runner. Surprisingly, through her and other characters, the film implies that many people think running is weird. When Andropolis trains in the streets of New York City, the natives yell taunts and treat him like some sort of freak. (Perhaps, going back to the sales line of the picture, the implication here is that it takes courage to be something as outrageous as a runner.) Presuming that an audience will find this credible is not only faulty but astounding; even the press releases for **Running** state that, by a recent Gallup poll, over 26 million Americans are now regularly running or jogging.

Despite this, Andropolis decides to enter the Boston trials for the Olympic Marathon and ends up, by default, qualifying for the Montreal Games. Well, all the world loves a winner and suddenly, everyone who thought he was ridiculous thinks he's wonderful.

He begins training, and here, the film naively divides the world, equally, into good guys and bad. In the former category is Andropolis wanting so much to prove himself. In the latter is his coach (Larry Dane) who glowers at him relentlessly, reminding him that he is a quitter (and this, despite one of the film's truly incongruous lines where Dane says, "You never give up, do you?"). The examples become increasingly blatant. We find Andropolis in the unemployment office, where an eight-months-pregnant woman — from the good side — who has patiently spent three hours in line waiting for her benefits, is contrasted with the fat clerks passing office hours filing their nails and eating chocolates. When Andropolis politely asks for a pencil to fill out a form, a jaded, male clerk sighs disgustedly and rolls his eyes heavenward with such theatricality, that he's lucky he doesn't knock himself over backwards through the wall. Infuriated with the sloth at the unemployment office, Andropolis yells at the clerks, tears up his forms and leads us to the next good guy/bad guy cliché: he humbly applies for a job from his wife's new boyfriend, Howard (Chuck Shamata) who, as a used car salesman, is so slimy that it's amazing his image doesn't ooze right off the screen onto the floor of the theatre.

So, Andropolis works and trains until just before he is due to leave for Montreal. Then, for reasons not explained to us, he chooses this moment to tell Janet that he wants her back. Then again, for reasons unexplained, she chooses the very night before the race to show up at Montreal's Olympic Village to tell him that she too wants to get back together.

Race day finds Andropolis in top form and well into the race he is leading by a good margin. But rain is his undoing. Rain and fate and that terrible error we all remember from the Bible about looking back. He falls, dislocating his shoulder and disqualifying himself from the race.

But no... Like Lazarus he rises, and after the sun has gone down and the race is over, he decides to finish it by himself.

According to the formula, here is where we should get the **Rocky** ending (where our boy goes the distance, and we cry and cheer for his courage and stamina). We should, but we don't for a number of reasons, one being that Douglas and his make-up artist got carried away. With bruises and blood all over one side of Andropolis' face, and his dislocated shoulder making him lurch along like a cross between a sleepwalker and Quasimodo, the effect is so much more grotesque than stirring that it becomes embarrassing.

The old adage, "No one ever lost a dime underestimating the intelligence of the general public," might be true. But where **Running** veers most seriously off course is in underestimating the *heart* of the audience. Despite a story line based on elements from other emotionally evocative films, despite Laszlo George there to film it all prettily, despite André Gagnon's score — one that could make Michel Legrand cringe — and a cast of cute children and characters who weep

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openly on the screen for us, you can't get to the feelings of an audience if you haven't created a film with a heart. To achieve that takes courage and emotional sensibility: both missing here in spades.

If drama is supposed to be life with the boring moments cut out, **Running** seems more like life with the exciting moments cut out. Steven Stern's script and direction fail to engage us in the story's most decisive and emotional moments. Each time one occurs, he makes a point of dashing off in another direction to avoid it. Instead of giving us a sense of the real grit and power of Andropolis' struggle, and the joys of his accomplishments, the filmmakers hide the dramatic moments in montages and kill the real sound with layers of thick Musak: a bland and pretty musical detour is the result. Too many long shots force us to watch like distant bystanders. And, with annoying regularity, dramatic scenes take place off screen.

Janet's decision to return to her husband and Andropolis' decision to get up and finish the race are only two examples of missing scenes that would have allowed us to know these people and perhaps, to care for them.

It's a combination of all these that brings the ending of the film to grief. During Andropolis' last grizzly run, we are never permitted to get close enough to feel his agony or to sense his powerful need to drive himself on in spite of his pain. Rather, we must see it in medium-long shots, or view it on the family's television set, or hear about it from a news commentator. When he crosses the finish line, the camera is so far away that we are literally behind the crowd that has assembled to welcome him.

As per the formula, he collapses, half dead, into his wife's arms. But in its grotesqueness, what with the excess of blood and all that somnambulistic lurching, it is a joyless victory indeed. And when she sadly leads him away, the emotional rhythms finally go completely awry and the bottom falls out of the movie. For here, we are cheated out of seeing what, by this point, should have been an obligatory scene — the one where we could see at least a glimmer of his pride and happiness at finally accomplishing what he set out to do.

As it is, we see Andropolis and his wife, and indeed the picture, limp wearily off to the sidelines leaving us with the conclusion that "having the courage to be what you are" must be a pretty miserable affair.

Roy Moore

TELEVISION

Matt and Jenny, brave little waifs pitted against the New World, in the T.V. adventure series **Matt and Jenny:** a Manitou/Global co-production

Matt And Jenny

d. Joseph L. Scalan (1st series), René Bonnière (2nd series) **asst. d.** Tony Lucibello, Gary Flan Agan **sc.** William Davidson **exec. sc. ed.** Martin Lager **ph.** Matt Tundo **cam. op.** Douglas Connell **ed.** Martin Pepler, cfe (1st series), Hans Van Velsen, cfe (2nd series) **dub. ed.** Al Streeter **sup. ed.** Vincent Kent, cfe **nature sd.** Dan Gibson **sd. rec.** Karl Scherer, cfss **sd. re-rec.** Len Abbott **a.d.** Gerry Holmes **asst. a.d.** Fred Geringer **set dress** Earle Fiset **m. comp.** Ron Harrison **m. ed.** David Applebaum **cost.** Larry Wells **ward.** Mary McLeod **make-up** Maureen Sweeney **hair** Malcolm Tanner (1st series), Marlene Schneider (2nd series) **cont.** Jean Christopher **gaffer** Brian Montague **key grip** Carmen McDermaid **prop. mas.** Walter Woloszczuk **l.p.** Neil Dainard, Duncan Regehr, Derrick Jones, Megan Follows, Bary Morse, William Osler, Desmond Ellis, Vincent Murray, James Conroy, Rita Tuckett, Dennis Highway, Derrick Jones, Megan Follows, Barry Morse, William Osler, Desmond Ellis, Vincent Murray, **p. co-or.** Brigitte Sarthon **p. manager** Gordon Robinson **p. account.** Heather McIntosh **p.c.** Manitou Productions Ltd. in association with The Global Television Network, Polytel Film Ltd., Shelter Films Ltd. **col.** 16 mm **running time** 23 min. per program **Canadian distrib.** Manitou Productions.

What's in a name? It seems as though Manitou Productions, the producers of Global Television's newest family drama series isn't taking any chances. The two main characters, Matt and Jenny, made

the title. Good idea. It worked for **Mork and Mindy, Laverne and Shirley,** and **Starsky and Hutch.** It has a nice ring to it, but what's it about?

Bill Davidson has decided on a title that explains it all: **Matt and Jenny, On the Wilderness Trail 1850.** Whew!

Actually, it's a good hook for a television series — two orphaned children searching the New World for their lost relatives. The format provides for a small continuing cast, young Matt and his sister, Jenny Tanner (Derrick Jones and Megan Follows), and the two adults who serve as their guides and protectors through their travels: Neil Dainard as the suave and mysterious Adam Cardston, and Duncan Regehr as the intrepid and wily woodsman, Kit. Throughout the series, these four encounter a variety of adventures and guest performers.

Unfortunately, the program tends towards a stultifying earnestness. Young Matt is never allowed a moment's levity. "We'll make it Jenny, don't worry," and similar phrases, inhibit any potential, childlike spontaneity. While jumping ship in Halifax, Matt and Jenny invite a young cabin boy to join them. In refusing, he draws himself up to his full four-foot-ten height, dons his most philosophical, Kris Kristofferson demeanor and replies, "It's the sea... It's my home, I guess..." Or the scene where Kit is asked why he risks his life to try and save strangers from a forest fire. Is he crazy? "Not crazy... just a man who wants to help his neighbours," he responds.

The children's dialogue poses an obvious problem for producer (and writer of the first two scripts) Bill Davidson. Children do not normally speak as if they were pint-sized accountants. Only in a script would a 12-year-old, asked if the Indians in Canada are savages, reply, "No more than a gang of sailors in a Bristol Pub on Saturday night."

The kids are much better when they have no words to speak. There is a great sequence in the opening episode when a huge convict is loaded onto the stage coach with Matt and Jenny. No dialogue, just camera angles, cutting, and Jenny's expression: enough to tell us of her fears and doubts, not just of this monster three feet away, but also of her predicament, alone in a wild, strange land.

Another plus is Kit's grand entrance! At the last possible instant, as a rattlesnake is about to attack Matt and Jenny, an off-screen shot suddenly blows its brains out. Kit then materializes in the middle of the trail, rifle at his side, grinning like a slightly crazed Daniel Boone with wild eyes, and full of mysterious warnings and suggestions. But who wouldn't be slightly out of sync with the rest of the world after living *his* life in the woods?

In the opening episode, director Joseph Scalan's action sequences (the rattlesnake and a runaway raft) had children in the audience screaming. The first two episodes both look, and sound good. Matt Tundo's photography, and Ron Harrison's music are super!

The series also makes two significant statements: the Indians aren't really savages; and there were Blacks in Canada in the 19th century. It is the Tanner family that Kit tries to rescue from the fire. They may be the children's missing relatives. But he fails to find them. At the end of the show, a ravaged, exhausted Black family emerges from the charred woods. "Hi, I'm Rufus Tanner from Kentucky." A great scene! And the point is made without it having been bludgeoned into us.

But to return to the title for a moment: fortunately, it informs us that the setting is in 1850. Consequently, we can ignore the Toronto Island ferries — though they might have at least kept the Vibram soles on the work boots out of the close-ups!

Charles Lazer

SHORT FILM REVIEWS

Jack Bush

d. Murray Battle. **ph.** Mark Irwin. **add ph.** Bob New. **Camera asst.** Robin Miller, David Webb, Greg Farrow. **still ph.** Joff Nolte. **ed.** Peter Maynard. **sd. ed.** Margaret van Eerdewijk. **re-rec.** Len Abbott. **addtnl. resh.** Godfrey P. Jordan. **graphics** David How. **m.** Don Thompso's arrangement of "Basin St. Blues-1944" courtesy of Mrs. A. Jack Teagarden. **resch.** Gary Gegan, Joe Showler. **black & white videotape** Robert McLaughlin Gallery. **video camera** John Newton. **color videotape** Wendy Brunelle. **unit admn.** Lise Turcot, Silva Besmajian. **co-ordinator** Louise Mortisugu. **exec. p.** Don Hopkins. **consulting p.** James Beveridge. **p.** Rudy Buttignol. **assoc. p.** Peter Maynard. **p.c.** Cinema Productions, a divisionof Maynard. **p.c.** Cinema Productions, a division of Light Images Ltd., for the National Film Board of Canada. Ontario Regional Prod. (year) 1979. **running time** 56 minutes, 50 seconds.

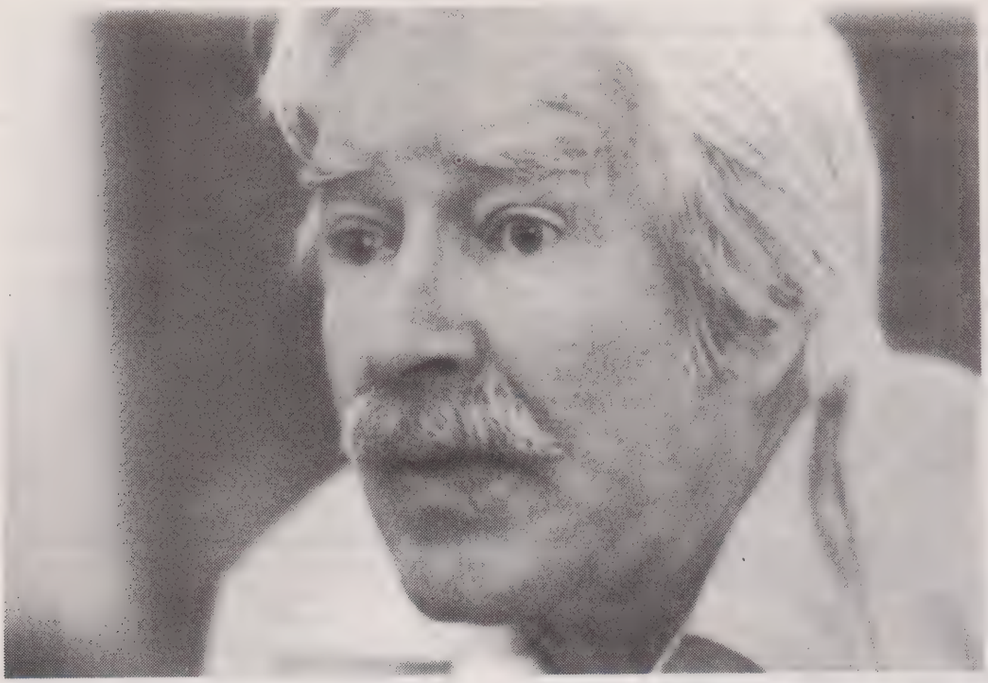
I always sit down to watch documentaries on artists with trepidation. Probably because I find art exciting, and generally find films on artists the opposite. **Jack Bush** got me thinking about this; because 24 hours after seeing the film, I still feel delighted from the experience.

The strength of Murray Battle's film is that it both breaks with several art film conventions and carries a feeling of spontaneity. We all know the conventions — the reverential tone of the filmmaker face to face with the creativity of the artist, the precise commentary carefully delivered, the detailed panning shots over the paintings or whatever, the archival shots, the talking head reminiscences from the artist and tributes from those who knew him/her...

Battle and Buttignol have made a film which is a celebration — a celebration of both life and Bush's art. Jack Bush is dead. He died after the film had been begun. Much could have been made of this — of Bush being cut off in full flower, only nine years after being able to quit his job as a commercial artist to paint full-time. But his death is peripheral to the film. We learn about it almost elliptically; it is mentioned in conversation, and the only really direct reference to it (apart from a title at the close of the film) is Clement Greenberg's expression of intense sorrow near the end at the loss of a deep friend and fine artist.

The downplaying of Bush's death is part of a general scheme. The filmmakers have almost ignored Bush's personal life. We do not learn how he died; we know he was married to a Montrealer, had three children, nine grandchildren, but that is all. We learn that he did commercial art for a living, but none of his feelings about it — except that he would rather have been a painter. We only get an autobiographical outline. What the film concentrates on is Bush's artistic search and how that fitted into the history of Canadian art.

The film is essentially a collage — a black and white videotape interview with Bush (transferred to 16mm film) by John Newton in 1975; a fragment from another videotape interview, this time in colour; film shot at the opening of the Bush retrospective at the Art Gallery of Ontario; Bush and American critic Greenberg touring that exhibit on a later date; interviews with Greenberg; conversation among



Jack Bush

artist friends of Bush: the animation of archival photos: and footage of his paintings.

The film moves among these elements with the videotape as the core. (Yes, a talking head, but fortunately shot in an easy-going half-inch way.) The editing and overall shooting respond spontaneously to the personalities and situations. For example, Greenberg sitting at a Steenbeck editing machine reacting to footage from the videotape interview, or sitting on a sofa at the Bush home, dealing with the question of what paintings Bush showed him at the first meeting in 1957. The filmmaker stepping into frame, interrupting Greenberg, handing him paintings and asking him, "Was this one?" and getting Greenberg's unstudied reactions.

The sequence comes off as an ordinary conversation which happened to be recorded. Above all, there is the fascinating tour of the retrospective with the two relaxed friends, filmmakers in tow. To have shot this tour was a gamble. But it worked. (Hats off to cameraman Mark Irwin and soundman Bryan Day.) What Battle achieves here is sometimes meandering, but in sum a most interesting, lively, demystifying discussion about art in general, and Bush's art in particular — techniques, use of colour, his artistic concerns, and some intimation of what triggered his paintings.

Throughout, the filming of the paintings is exemplary. We are shown the whole painting. There are none of the usual pans crawling over the surface or zooms in. The "how" of filming art arouses much debate, but in this case the wholistic approach is best, because we are seeing the paintings in the way that Bush and Greenberg discuss them.

The use of archival material is nice, too: used not as sequences in themselves, but intercut with the video footage, as Bush talks about his career and the history of the abstract movement to which he belonged : although this leads to one of the film's weaknesses — the stills at times seem cut-aways and I consequently felt them being taken away from me when I wanted to look at them longer. The conversation among Bush's artist friends is good too. While a clear idea of Bush and his relationship with young artists comes through, there is no resolution of what tradition Bush falls into. But this is in keeping with the non-dogmatic tone of the film.

The choice of Canadian jazz pianist, Don Thompson, and his music for the film is a felicitous one. (I wondered when filmmakers were going to discover Thompson.) In an eight-hour session in his studio, he improvised the music for the film. Rather than weaving through the film, the music is used in a few discrete sequences. It complements the panning camera at the opening of the retrospective, elsewhere symphonizing with the colour and mood of the paintings: low notes for the dark colours, high for the lights, and that bittersweet quality of the closing elegiac sequence.

As previously mentioned, the film does have weaknesses: the Bush-Greenberg tour appears too long. As in the videotape interview, there is material here that seems unessential. But, all in all, the film is a delight. It is edited with panache, directed with intelligence and warmth. Once again, cameraman Mark Irwin proves his worth.

The film may not be popular with everybody in art circles because it eschews a straightforward informational approach. They might find it too simple in its didactic content. And, too, it relies a lot on Clement Greenberg, who arouses negative reactions from some in larger art centres. But certainly, this film is an excellent introduction to Bush and his art. It's the sort of film which removes barriers. One surely feels less threatened by, and more understanding of abstract art as a result of seeing it. Above all, **Jack Bush** is a celebration of that connection between art and life.

Don McWilliams

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Look-alike. Les Carlson brings Canadian painter David Milne back to life in CBC - T.V.'s **A Path of His Own**

A Path Of His Own

p./d. Paul Caufield **narration/sc.** Pat Patterson **ph.** Mark Irwin, Paul Caufield **ed.** Tom Berner **loc sd.** Victor Gamble **m.comp.** Jean Cloutier **exec. p.** Don Haig **p.c.** Film Arts & Mirus Films **col.** 16 mm. **running time** 57 min.

A Path of his Own opens appropriately with the details of a winter landscape. Soon, Les Carlson, as Canadian artist David B. Milne becomes visible in the distance, skiing across the fields. Until his death in 1953, the natural landscape was Milne's favorite habitat. It was also the infinitely renewable subject of his paintings.

A solitary, in spirit if not always in fact, Milne (Carlson) speaks directly to the camera, alone, standing at the sites of many of his works. Occasionally he is seen performing some manual tasks at his woodland cabin, but never painting. This is wise, because the depiction of an artist mulling over the choice of pigments and slashing away at the canvas serves only to trivialize the creative process.

Due to make-up, and his own physical characteristics, Les Carlson looks very much like the artist. He is a soft-spoken Milne, contemplative, confident, with a sort of melancholy cheerfulness. He is like a benevolent ghost, returning to his haunts to explain himself to us. Carlson's portrayal is further authenticated by the use of Milne's journals, letters, and unpublished autobiography for all of the actor's monologues. This is not drama as such, but it is an effective method of presenting some aspects of the artist's character.

Milne's psychological problems, marital breakup, poor health, and financial difficulties form a narration written and spoken by Pat Patterson. An attempt to dramatize any of these situations would have necessitated a longer, very different film, potentially veering towards distracting melodrama.

Interspersed with the narration and Carlson sequences, are shots of drawings, photographs, newspaper clippings, and, of course, Milne's paintings. Unfortunately, much of this comprehensive visual information is lost on the small, imprecise television screen. (The film was shown on CBC-TV's *Spectrum* series in October.) The pace of these sequences suggests that of a rushed gallery-goer. Producer/Director Paul Caulfield expanded the project from its originally planned 30 minutes.

Nevertheless, a good general presentation of the diversity of Milne's work is given, from his quiet landscapes of New York state and Ontario, to the anti-landscapes — strikingly similar to one another in tone — of Europe after WW1 and the Bronx slums, to his fantasy and still-life paintings of the forties and fifties. The film accents the importance of place to Milne and his art: a familiar emphasis to those who believe that the Canadian art tradition — and even national consciousness — is dominated by the natural landscape (as exemplified by The Group of Seven).

David Milne once said, "*Feeling* is the power that drives art. There doesn't seem to be a more understandable word for it... though there are others that give something of the idea... aesthetic emotion...

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quickening... bringing to life... Or call it love: not love of man or woman or home or country or any material thing, but love without an object... intransitive love." A full understanding of Milne's words and works cannot be acquired from an hour-long film. But **A Path of his Own** serves as a valuable introduction — perhaps the most a cinematic study of art can hope to do.

Gerry Flahive

Fine and Mann's larger-than-life characters playing poker in **The Only Game In Town** —certainly the only one with Plasticine puppets

Only Game In Town

p. sc, d, ed. David Fine, Ron Mann **voice artists** Izzy Manhiem, David Fine, Bob Lord, Joe Frost. **col.** 16mm, **running time** 7 1/2 min., **dist.** International Telefilm.

The Only Game in Town, by two young Toronto filmmakers, Ron Mann and David Fine, is an animated short featuring four Plasticine puppets engaged in a game of pocker.

The story pits Michael, a bored, reluctant young card player, against three veteran poker players who want him to "join the club," and learn some of the unspoken rules of the game — how to cheat at poker and get away with it.

One of the veterans is Michael's father, and the card game quickly turns into a metaphor about the struggle between the generations.

Michael, who complains he is always losing, is advised to keep playing and get more experience. "Just look at us," admonishes one of the veterans. "We've worked damn hard to get where we are. We're mighty proud of it. You can't come here and expect to win just like that."

After one particular round, the owner of the deck of cards is declared the winner even though Michael has the best hand. "It doesn't matter," he is told. "It's his deck."

When Michael declares that what he really wants to play is "Fish," one of his father's pals sneers, "Your son wants to be a bum."

Finally, after hearing about the need to respect "the foundations that this country was built on" (namely, poker), Michael walks out. The veterans pause briefly — "The kid's throwing his life away," says one — then resume their game.

Although the seven-and-a-half-minute format doesn't allow much time for character development, and consequently the characterization is somewhat flat and stereotyped, the arguments are clear and succinct. The tight script is a pleasure to follow.

And the quality of the Plasticine puppet animation is especially impressive, their gestures and movements aptly and subtly caricatured — a barely perceptible nod of the head, or a raised Plasticine eyebrow conveying volumes about the relationships portrayed in this thoroughly enjoyable little film. One looks forward to seeing more of David Fine's and Ron Mann's future work.

Jaan Pill

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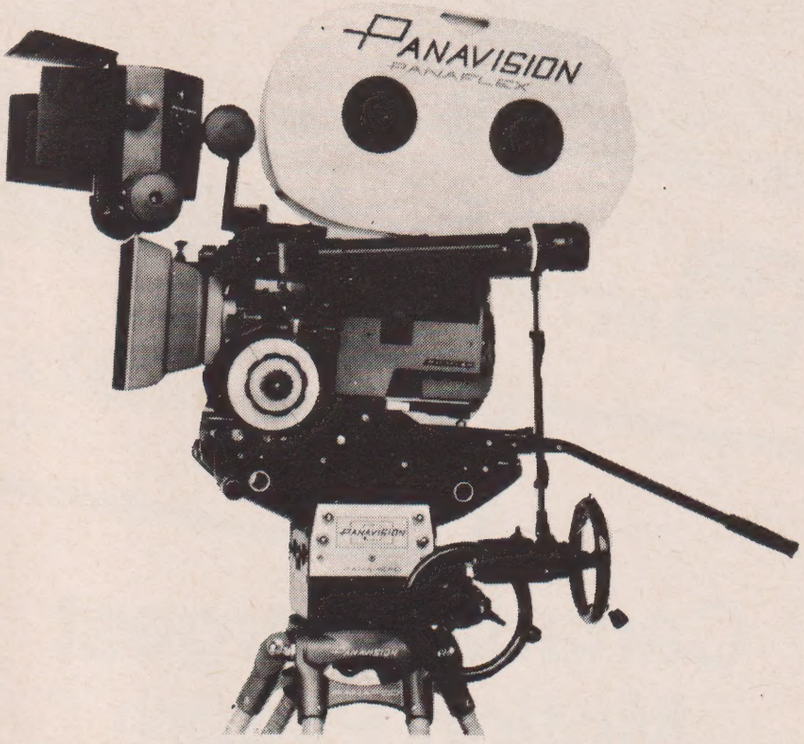

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